

# *Minicam* Photography

JUNE, 1946

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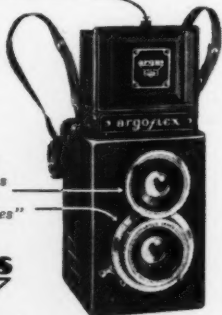


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**Universal Model** (illustrated above) fits all cameras with between-the-lens shutters.

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# Minicam Photography

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Cover by CARL MANSFIELD  
★A COVER CONTEST WINNER

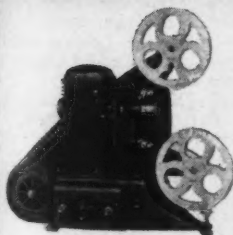
Presenting Carl Mansfield—  
page 56

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**1. Versatility, ingenuity and skill . . .** these are the essentials for success which the School helps to develop in each student. JOHN D. RUSSELL (see above) was an amateur for 10 years before coming to SMP . . . has progressed rapidly under the guidance of outstanding photographer-instructors. Now, with the aid of a versatile School portfolio, Russell plans to join a New York fashion studio.

**2. Daydreams of a glamorous camera-career** often become a reality when they are aided and abetted by a thorough course of ultra-modern instruction at THE SCHOOL OF MODERN PHOTOGRAPHY. Following in the footsteps of hundreds of SMP graduates who have achieved enviable success is talented IRWIN FELDMAN (see right). Feldman interrupted his civilian career in photography to do camera-shooting for the U. S. Army . . . now freelances with considerable success.



**3. High key or low key, portraiture is always intriguing . . .** and presents opportunities that spell sweet music for photography careerists! At SMP, students are carefully coached in every aspect of portrait photography. How to do right well by the difficult technique of "high key" is illustrated (left) by SMP graduate LESTER M. YULOFF, who has a promising photo-post with a New York studio.



**4. The sterling qualities of the difficult shot at right** attest to photographic lessons well learned by RICHARD M. GOODERHAM, SMP graduate. Now Gooderham returns to Toronto, Canada, to work for a commercial studio there. In top-flight studios . . . in important commercial and industrial concerns . . . in promising enterprises of their own—SMP students get ahead—fast!



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## The Last Word

### Phoney Affections

Sir:

Mr. Dare has summed up very neatly what I have been wanting to tell you for years. I have read every issue of MINICAM from cover to cover for the past seven years. Not because I thought it was interesting, but because my position as advertising and sales manager in a large Los Angeles retail camera store requires that I keep abreast of every phase of photography. Frankly, in eighty-four times up to bat, you have struck out about seventy times. If you would seriously like to know why, just read Mr. Dares' letter over again. In between readings of "How To Make Good Pictures," of course. I think, if you will ask the E. K. Co., you will find that the book has been selling like the proverbial "hot-cakes" for years. The reproductions, as old as they are, still delight the eye. Publish more pictures of that type and less of the phony affectations of the Moholy-Nagy school. Remember that MINICAM is to be read and paid for by the photographic-minded public as a whole, not just by a handful of Paris art students or Greenwich Villages. Having discussed the relative merits of the various photographic magazines with our customers for many years I can honestly say that the opinions of Mr. Dare and myself are not unique. Actually, the only magazine now being published that has the wholehearted approval of the intelligent hobbyist is "Camera." The fact that it has probably the smallest circulation of them all is beside the point.

It has long been my policy to try to add a constructive suggestion to a criticism. In this regard may I suggest you look up a copy or two of the best photo magazine that was every published. In case there is a variance of opinion as to the one I mean, it is "Photo Technique." Since "American Photography" has made no use of the fine format or the features that has made the existing copies a collectors item, perhaps you could adapt some of the ideas to your own use.

My sincerest compliments on the departments in MINICAM: "Photo Markets," the Data Sheets, and "New Products."

FRED C. HARTMAN,  
5433 Harold Way,  
Los Angeles, Cal.

### 10 for a Quarter

Sir:

Van Dare lists eight articles that interested him and two regular features that he liked. That's ten for a quarter—2½¢ each. Pretty good buy. If he wants a paper that only prints things that interest him, why not publish one? Does he think he is the only one who buys MINICAM?

BEECHER OGDEN,  
Roosevelt, New York.



GREEN for trees and meadow

BLUE for sea and sky

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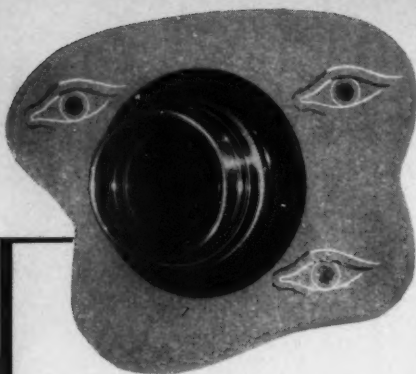
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#### Down from the Clouds

Sir:

A bouquet of orchids to Van Dare in his criticism of your magazine. I, too, purchase MINICAM to learn the hows and whys of good picture making. Why not come down out of the clouds, back to earth with the rest of us perplexed amateurs?

J. JACOBSEN,  
Avon Park, Florida.

#### Stay Up There

Sir:

Just a word of encouragement to offset Mr. Van Dare's indignant bombast in your April issue. I particularly enjoyed the articles of such unknowns (?) as Brady, Ruth Bernhard, Cedric Wright, Constance Bannister, Georgia Engelhard, Weston, ad infinitum. And were not Mr. Van Dare's despised professionals once struggling amateurs too?

Articles on travel and biography are fine. The camera can be used in so many fields—let's see them under the covers of one magazine. Personally, I find buying MINICAM and the National Geographic too expensive—so I buy MINICAM.

As for solarization and montages—they, too, are photographic mediums—but used with freedom and imagination, proving just how flexible pure photography is. Let's have more.

In other words, sir, I for one enjoy your editorial policy. Please keep it up.

M. HENDRICKSON,  
123 West 13th Street,  
New York City 11.

#### It Used to be Good

Sir:

Never before have I taken time to censure a column, but now I find that I wish to wholeheartedly support Mr. Van Dare of Covington, Louisiana. Several years ago I bought MINICAM from the newsstands regularly. I enjoyed it then. Now, even though I've become a subscriber, I find that it does not, as it did formerly, meet my requirements as an amateur.

Mr. Van Dare's criticisms are well thought out and well put into writing.

JOHN W. HOOD (an irritated amateur)  
400 Avenue U, Pratt City Station  
Birmingham 8, Alabama

#### Leave it the Way it is

Sir:

I started reading MINICAM Photography while I was in the Navy and haven't missed a copy since. This letter may appear to you as an answer to Van Dare, but perish the thought! I enjoy your sort of magazine. It is intelligently done, too. Please continue to give us our own little corner of heaven.

I purchase MINICAM because it is good. Leave it alone and continue in your own way.

WM. L. ELLISON,  
London, Ontario, Canada.



# The NEW Improved VIMO



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### Men Like Moholy . . .

Sir:

This letter is offered to answer the photographers who will write you in support of Van Dare.

These are the things men like Van Dare do not understand because of a cultural lag. They didn't get it at school and they've never picked it up since.

1. Men like Moholy Nagy are NOT primarily photographers, and can not be evaluated on the pictures they make. Such men, Moholy, and Man Ray, are idea revolutionists who use various techniques in photographs to express revolt. They use solarization, or reticulation, etc., first because by the very nature of their mind this type of man tends to utilize unusual approaches, second, because they want to present an old technique used usefully and also, after the manner of the iconoclast, it is their nature to employ a shock approach. To base one's entire criticism of a Moholy picture on its print quality, or its lack of resemblance to familiar scenes and faces is to admit cultural undevelopment.
2. It is from the minds of men like these that the world gradually has moved from anarchy, to King Dictator, to Feudal Lord, to King plus Parliament, to Tory to Whig, to Voltaire to Jefferson. The entire fate of little people like myself or Van Dare depend on the point in the minds of men where the feeling for Tory stops and the feeling for Whig begins.
3. To divorce any magazine from a touch of this feeling is to make it insignificant. Van Dare's points are similar to those made by persons who prefer "The Blue Danube" to Picasso or Gauguin or Renoir. His point emphasizes the difference between the propaganda pictures in the Frick Museum (they sell either religion or eighteenth century nobility or avoid all issues by lovely and well done landscapes) and the pictures in the Museum of Modern Art, probably two thirds of which are primarily concerned with the point made above. (2)
4. A good way to learn photography is to imitate the work of others and from that learn how the other man used technique and then to do what he did with the addition of your own ideas. All art is taught that way. But people like Van Dare only imitate . . . and never create. Their cultural lag keeps them from recognizing any photograph except one which reemphasizes nostalgic or familiar values.

Minicam should explain this point further and also, just as Van Dare suggested, publish more articles on how to make good pictures with full instructive details. This will help us improve technically and culturally.

EMMETT BLANCHE,  
Joplin, Mo.

• For what Van Dare said in April, see next page.  
—Ed.

# "I TURNED MY HOBBY INTO A PROFESSION BECAUSE PHOTOGRAPHY IS SO MUCH FUN!"

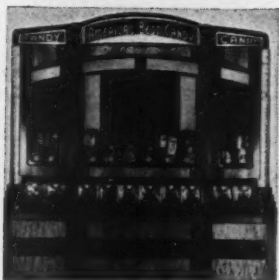
writes *Charles F. Vorwerck*  
STAR PHOTO SERVICE



"I was a salesman at the time I enrolled at New York Institute, and knew nothing of the finer points of photography. I was one of the many amateurs found in every day life. The truth is that, if a former student of N. Y. I. had not persuaded me to enroll, I may have still been a salesman.

"As a matter of fact, when I enrolled I had no intention of making a career of photography. With the help of the Institute Training and the patience and personal interest shown by the instructors, I managed to make money while learning. This helped me to change my mind about my future in this field. I decided to follow photography as a profession.

"Upon completion of my training I made a nice living doing commercial work from my home. Today I am co-owner of STAR PHOTO SERVICE, centrally located in Elizabeth, N. J. I owe all my success to N. Y. I.



## YOU, Too, Can Qualify for Photographic Success —at Home, in Your Spare Time!

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## NEW YORK INSTITUTE OF PHOTOGRAPHY

Dept. 117, 10 W. 33 Street, New York 1, N. Y.

*Training Men and Women for  
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"From a letter dated January 26th, 1946

All photographs by Charles F. Vorwerck



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## Van Dore Said:

"We are all weary of seeing blowsey nudes,  
solarized and distorted beyond all recognizing,  
given full page publication. We have had our  
fill of eticulated negatives, double exposures  
and montages which, lacking MINICAM as a  
market, would be immediately tossed into the  
darkroom trash can. . . .

"... Use the space to publish good examples  
of amateur photography. We won't mind if  
the subject matter is on the "corny" side.  
Being a bit inclined to the "corny" side our-  
selves we will welcome S curves, boys with  
dogs, girls with pretty, normal figures, marine  
views, and sunsets as long as they are tech-  
nically good. Hand the balance of your illus-  
trated space over to the professional, and the  
like. We enjoy that sort of thing when in-  
telligently done too, but please give us our own  
little corner of heaven, and the same kind of a  
break in the quality and size of the cuts that  
you give to the professional.

We purchase MINICAM because we are in-  
terested in HOW TO MAKE GOOD PIC-  
TURES. I believe it is up to you to give us  
what we pay for."

• See page 23.—Ed.

## No Nudes

Sir:

Occasional issues of MINICAM a few years  
ago contained one or more refreshing nudes.  
By contrast, the comparatively recent issues are  
very disappointing in this respect.

I wonder if the recent omission of nudes  
has been due to the censorship which was  
until lately exercised by the former postmaster  
general. No doubt you are aware of the un-  
animous decision of the United States Su-  
preme Court on February 4th, to the effect  
that it is the sole concern of the postmaster  
general to expeditiously deliver the mails with-  
out respect to their contents. This official  
confirmation of a fact that is self-evident to  
all of us who believe in true democracy and  
freedom of the press, is most gratifying.

Now that the postmaster general and other  
officials of the postal department have been  
officially forbidden to censor the mails, I trust  
you will revert to the former policy of MINI-  
CAM and again include several nudes in each  
of your issues.

E. B. LEMMON,  
2335 N.W. 33rd Street,  
Miami 37, Florida.

• The Post Office Department retains the right to  
censor second class material which it believes ob-  
scene. However, the publisher may then ask for  
an injunction and a hearing in the Federal Courts.  
There the publisher will be judged by a Federal  
judge. Previously, the publisher had no recourse  
to the courts and the judge, jury, and prosecutor  
were the Post Office. As a matter of public record,  
the Post Office Department did a good job any-  
way, although the powers vested in them were not  
democratic. Regarding nudes in Minicam, those  
submitted to us recently have no artistic point to  
make. The fact that the model is a nude does not  
make the photograph good or bad.—Ed.



*Here's sensational news-amateurs!*



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## Sold

Thanks for fifteen dollars! Of course, that doesn't make much sense to you, but wait a minute and I'll explain.

I never had tried to sell a picture, just never got around to it somehow and didn't know how to proceed. Then one day I glanced through the Photo Markets listed in Minicam Photography and on the spur of the moment decided I'd send off a picture and see what happened to it.

That gets us around to the thanks for the fifteen dollars. I sold the picture and what was even more surprising, received a nice letter asking me to search my files and send in some more of the same type.

That last was really the killer line for so help me, the picture I had sent off was the first and only one of its type I had ever made. It was a synchro-flash picture showing the effect of flash combined with sunlight in rounding up a figure.

GEORGE M. WRENN,  
Graham, Texas.

## Joseph Bing Retires, so it says . . .

Mr. Joseph M. Bing retired on March 31st, 1946, as President and Director of Photo Utilities, Inc., and its subsidiary, the Photo Marketing Corporation. Mr. Bing also disposed of the entire outstanding shares of Photo Utilities, Inc., to Mr. Richard A. Marsen, an Electrical Engineer. Mr. Marsen was formerly a Vice-President of Lear, Inc., in charge of development, etc.

Mr. Joseph M. Bing continues the practice of Consulting Engineer, particularly in the fields of Photography and Industrial Research and Development here and abroad; his office remains in the Pent-house, 10 West 33rd Street, New York 1, N. Y.

Photo Utilities, Inc., and Photo Marketing Corporation have been long a part of the photographic industry through Mr. Bing's developments of Exposure meters and the introduction and representation of such prominent cameras and accessories as Plaubel Makina, Ihagee Exakta, Balda Camera Products, etc.

SUPERFLASHED by DOROTHY A. LINEER with  
one WABASH "Press 40" on camera; another  
on extension at 45 degree angle; synchronized  
at 1/100 sec. 1/22 Super Panchro Press AH.



## PET SHOTS EASIER! BETTER! WITH **SUPERFLASH**!

High-spirited pets just won't "sit" for their pictures! You've got to shoot quickly—without interference from elaborate lighting systems, broiling lights, and tangled extension cords that distract your pet animal. That's where SUPERFLASH really helps! SUPERFLASH works in split-second time with a

minimum of camera equipment.

Safety-coated SUPERFLASH bulbs give added protection and strength. Remember that the patented blue Safety Spot on every bulb assures an instant, visible check on the bulb's quality. For spontaneity and clarity, SUPERFLASH those hard-to-get pet shots with ease!



# WABASH

"FIRST IN FLASH"

Wabash Corporation, 345 Carroll St., Brooklyn 31, New York  
A Subsidiary of Sylvania Electric Products Inc.



**ALL-HYDRONALIUM WIRE**—exclusive element in all SUPERFLASH bulbs—assures positive, controlled uniformity and dependability.



**SAFETY SPOT**—another patented SUPERFLASH feature—gives you visible safety protection! No more wasted film due to faulty bulbs.



**SAFETY JACKETS**—invisible jackets, inside and out, give added strength and safety. Lens-clear for perfect color rendition.

# Photo Markets

By AGNES REBER

**Wabash Photolamp Corp.**, 335 Carroll Street, Brooklyn, New York. Is in the market for good flash photographs. These are judged for technical excellence, artistic composition, human interest. Pictures that demonstrate the value of synchronized flash for stopping action, for catching natural, unposed expression, for good picture-taking under difficult lighting conditions are the ones that are purchased. A model release is necessary if the picture is purchased. Pictures can be submitted without a model release, but the release must be supplied with all pictures that are purchased. Wabash requires a negative of all purchased pictures. These may be sent in after purchase arrangements have been made. Glossies in any size from 6"x7" up are preferred. They should be accompanied by such data as camera, flash-bulb size, lens opening, shutter speed, film and synchronizer used. Submit all pictures to the Advertising Department.

**George M. Wessell Company**, 5225 Wilshire Blvd., Los Angeles 36, California. J. Russell Calvert writes that his company is interested in receiving photographs of installations and stories of commercial ice using equipment in restaurants, hotels, markets, florist shops, bakeries, etc. Pictures showing uses of crushed and cracked ice, and pictures of women are wanted to accompany articles for their woman's magazine. Payment is from \$3.00 to \$5.00.

**Filmo Topics, Bell & Howell**, 7142 McCormick Road, Chicago 45, Illinois. Can use good black and whites which show Bell & Howell products "in action." Photographs are not wanted unless they are accompanied by useful articles. Payment is on publication. It is usually a good idea to write and explain what you have before submitting.

**Crown Cork & Seal Company, Inc.**, P. O. Box 1837, Baltimore 3, Maryland. Miss Sylvia Sard, Editor. Needs magazine cover photos, usually scenic. Also photo sets for center spread use, series that tell a story, general interest photographs, pictures of unique enterprises or hobbies, industrial, historical, etc. Payment is \$10 for cover photographs, and \$5 for inside use, made on acceptance. Anyone who does professional looking work and thinks his photographs are suitable in all ways for the above magazine are invited to query and submit pictures. Preferred size is 7x9 in a good glossy.

**Gateway**, 914 Witherspoon Building, Philadelphia 7, Pennsylvania. Anne E. Strom, Editor. This is a Sunday School magazine published for girls between the ages of 12

and 16 years. Wants photo spreads of 4 to 6 pictures on subjects of interest to early teenage girls. Must be clear glossy prints. Payment is \$4.00 per photo in spread. Miss Strom also edits **Pioneer**, which is a magazine for boys of the same age group. This latter magazine uses the same type material, slanted for boys' interest however, and brings the same rate of payment. It is a good idea to query before submitting any material, and when submitting be sure to include return postage.

**Highway**, 2700 Pine Boulevard, St. Louis 3, Missouri. Wants good pictures of interest to boy and girl groups in the teen ages. These should be scenic, human interest or current events. Payment is made when pictures are received and ok'd.

**Fishing Gazette**, 461 Eighth Avenue, New York City 1. Views of commercial fishing—boats, men, plants, fishing scenes, etc. Payment is from \$1 to \$5, depending on excellence of photograph. Payment is after publication as a usual rule, but in some cases is made on acceptance. Prospective contributor should query the editor, stating what is available, before submitting the photographs. Be sure to include return postage.

**Buildings & Building Management**, 141 West Jackson Boulevard, Chicago 4, Illinois. Can use unusually good views of office and commercial building interiors and exteriors. Particularly interested in new buildings and major modernization programs in existing buildings. Payment is from \$3 to \$5, made on acceptance. It's a good idea to query the editor before submitting, and then when you do send your pictures in, be sure to include return postage.

**Teens**, 1701 Chestnut Street, Philadelphia 3, Pennsylvania. Wants 8x10 glossies showing scenic and other pictures of interest to young people in junior high. Payment is \$3 each, made on 5th of month following purchase. Be sure to include return postage with all submissions.

**Juniors**, 1701 Chestnut Street, Philadelphia 3, Pennsylvania. Elizabeth F. Tibbals, Editor. Wants photographs of children between ages of 6 to 12 that show work and play activities. Also pictures suggesting a story plot. Occasional animal photographs are used. Photographs showing children of other lands at work and play. Payment is \$3 to \$5 on acceptance.

**The Youth's Christian Companion**, Mennonite Publishing House, Scottsdale, Pennsylvania. Photographs showing nature, young people's

interests, Bible and Christian life, Christian education, travel, archaeology, etc., are wanted. Payment is \$3, and is made on acceptance. Include return postage with all submissions.

**SUN-UP**, 4th Floor Moore Building, San Antonio 6, Texas. Kenneth Kitch, Managing Editor. This is a new magazine whose first issue is dated February, 1946. Mr. Kitch writes that their photo requirements are as follows: "We can use photos on a wide variety of subjects, such as how-to-do layouts, flower arrangements, gardening, landscapes, architecture, outstanding scenic spots in the South, home decoration and outdoor living. We are looking for cover pictures of pronounced scenic beauty and of human interest. We are using black and white glossies, 5x7 minimum, 8x10 more acceptable. Payment is made upon acceptance at a minimum of \$3 per published pic. Photograph layouts will be paid for on an individual basis, depending on value to magazine. We welcome work of professionals and experienced amateurs."

**The Wollensak Optical Company**, Rochester, New York. Especially interested in obtaining photos taken or enlarged with a Wollensak Coated Lens. High-speed shots made with the new Wollensak Rapax Shutter are also desired. Approximately 8x10 size are preferred. Photographers are urged to specify the type and size of the Wollensak lens used in taking or finishing the picture, and to include information about the photographer. Photographs should be sent to Wollensak's advertising agency, Ed Wolff & Associates, 428 Taylor Building, Rochester 4, New York. A free folder listing points on which every submitted photograph is judged may be obtained by writing the agency.

**Wayne Studio and Photographic Color Laboratories**, 327 Washington Street, Buffalo 3, New York. Wants any size color-film transparencies of human interest subjects suitable for advertising purposes. Transparencies will be purchased at from \$5.00 to \$25.00, depending on subject material, and payment is made on acceptance. Unaccepted shots will be returned at once. Credit will be given photographer, if desired.

**The Fearless Electric Company**, Warren, Ohio, writes the following: "Every other month, our company publishes a magazine for our employees and customers. Just recently we announced a photographic contest for all our readers in an attempt to secure high caliber pictures to be used in future issues of our magazine, *Rotor*. We will pay \$5.00 for any black and whites submitted which are suitable for use on the cover, and a correspondingly lesser rate for pictures used on inside covers and as illustrations for articles. The contest is expected to run for approximately one year. All entries should be submitted to the attention of C. S. Danford."



## Magnafash

This modern magnetic flash gun requires **NO BATTERIES**—has **NO REVOLVING PARTS**—yet produces more than ample power for a multi-bulb flash.

Adjustable mounting to the camera enables you to use **MAGNAFLASH** in either a horizontal or vertical position.

Reflector and gun may be demounted for off-camera shots—for synchronization of **MAGNAFLASH**, once set, remains permanent.

**MAGNAFLASH** is not available yet—**BUT SOON!**

**ELECTROCON CORPORATION**  
FREEPORT, NEW YORK



# "Filter-Paint" PICTURES



WITH **OMAG** FILTERS

## For "Salon" Quality Prints

Summertime, the season when nature is painted in her most glorious colors, inspires photographers to capture the beauty of mountain, sea and sky for all time. An easy way to make sure your pictures will do justice to the vivid and varied hues of summer—is to "filter-paint" them with OMAG filters.

With the recommended OMAG filter slipped over the lens, your camera can take full advantage of summer's light and shadow values. Just follow the simple instructions supplied with each OMAG filter—and shoot your picture. A glorious sunset, a sparkling sea or a colorful landscape is brought out in its full beauty and contrast.

Be sure to ask your dealer for OMAG filters. Each OMAG filter is produced from an individual precision-calibrated solid optical glass blank with the color permanently in the glass; they will not fade or deteriorate. OMAG filters are optically flat, plan-parallel and as precisely finished and engineered as the finest camera lens.

Write now for instructions on the proper use of OMAG filters and for a full description of other OMAG accessories.

OMAG Filter Discs and Proxomag Portrait Lenses made of genuine solid optical glass to fit all Series Mounts without adapter rings. Optical precision at the OMAG level of perfection.



OMAG Filter Disc Assortments to fit standard OMAG 21.5 mm. series sunshade filter holders—in Black and White or Color Pouch Kits at \$4.35 and \$4.95 respectively. Individual discs priced from \$1.50 up.

OMAG precision-machined 21.5 Series sunshade filter holders for all miniature and movie cameras. Priced from \$2.95 up. Take standard OMAG 21.5 mm. diameter discs.



OMAG Individually Mounted Filters. Screw-in, Precision-Machined Dural Mounts. CINE-13.5, f2.7, f2.5-8 mm. and 16 mm. — standard colors \$2.45 list; ChromA \$2.95 list; f1.5-16 mm.—standard colors \$4.50 list; ChromA \$6.25 list.

ARGUS f4.5, f3.5—standard colors—\$3.25; ChromA—\$3.90 list.

## CHESS-UNITED COMPANY, Inc.

Emmet Building

Dept. 7, 29th St. and Madison Avenue  
New York 16, N. Y.



OMAG Universal Filter Kit for either Color (with ChromA) or Black and White—Choice of four filter discs and interchangeable filter mount. Packed in hand-made, satin-lined carrying case. Available from 27 mm. to 51 mm. lens diameter. Priced from \$8.00 up, according to lens size.

**This is how it was taken**

Two G-E Reflector-floods were used, one at each side of the camera. Then, at the same distance to the left as these lamps were from the subject, and at right angles, the G-E Photospot was placed. Result: *Balanced lighting and one of many effects possible with the new RSP2.*



**How to add FORM to your pictures . . . get  
THE NEW G-E PHOTOSPOT**  
(RSP2)

Create highlights, edgelight, back-light . . . it's easy with the new G-E Photospot!

This new "effect" lamp provides a concentrated beam from regular home lighting sockets. Grand with G-E Photofloods! Or use G-E Photospots alone for movie close-ups. (Their punch of light means lamps can be back, out of your way.)

Same size, shape, and color temperature, wattage and life as a G-E Reflector Photoflood, but the new G-E Photospot gives *seven times as much light!* And here's a tip: Used together, these two G-E reflector photo lamps make a great team for better pictures. Ask your photo dealer for one or more of each.



*Remember...for any photographic purpose*

**G-E LAMPS**

**GENERAL ELECTRIC**



# ILEX ACME SYNCHRO SHUTTERS

*Flash Photography  
At Its Best!*

Ilex Acme Synchro Shutters are engineered for exacting performance under all conditions. Whether it's a cover girl in color for a national magazine, a world famous news event, a scientific photograph in a research laboratory or any other field of photographic activity, Ilex Synchro Shutters give maximum exposure accuracy. An Ilex Synchro Shutter with an Ilex New Paragon Lens is flash photography at its best.



• Send for our 36 page book on  
flash photography. Describes Ilex Acme  
Synchro Shutters and other Ilex products.

ILEX OPTICAL COMPANY    ROCHESTER 5, N. Y.  
SHUTTERS · LENSES · PRECISION OPTICAL INSTRUMENTS



*Selective*  
*...as your*  
*camera's lens*



\*Photronic — A registered trademark designating the photoelectric cells and photoelectric devices manufactured exclusively by the Weston Electrical Instrument Corporation.


## The New Weston *Master II*

Directional selectivity is of utmost importance in an exposure meter. For accuracy demands that an exposure meter measure only a cone of light equivalent to what the camera sees. And *that's all* the circular

\*Photronic photo-cell of the Master II does measure. Its restricted viewing angle, while retaining full essential sensitivity, is of still greater value in close-up readings, and is vital in selective color work. Fundamental correctness, dependability, and ruggedness make the Master II supreme, as they do every instrument bearing the WESTON name. Ask your dealer, or write for literature. Weston Electrical Instrument Corp., 649 Frelinghuysen Ave., Newark 5, N. J.

**Weston**  
*Exposure Meters*





MADONNA OF THE LILLIES

VAN DARE





# STRICTLY DIXIE

**Minicam reader Van Dare of Covington Louisiana shows the kind of prints he believes photographic magazines should publish**

A WAITRESS standing relaxed, behind her restaurant counter, inspired the picture that I have called "Madonna Of The Lillies". A hard, tiring day was behind her and she stood there, mind far beyond the confines of the restaurant, waiting for the last customer to leave that she might go home. Glancing up to order a second cup of coffee I was startled to notice my plain little waitress transformed through some inner glow, into a lovely and placid "Madonna". The illusion was short-lived, but I felt a driving urge to recapture it, if possible, in a photo-

graph. The longer I considered the phenomenon that I had witnessed, the more it assumed the proportions of a challenge.

In my Louisiana home the Creole Lillies were in bloom just then and I assumed it would be a simple matter to pick a few for props, persuade the young lady to pose, drape her in a grey mantle, and make the picture that I visualized. It was as simple as that—up to the point that I attempted to capture the expression that had been my original inspiration.

Focusing my camera opened a two hour

"When Critics Disagree," Oscar Wilde said, the artist is in accord with himself. Axel Bahnsen, well known exhibitor, now released from the Air Corps, says of them:

"In looking at Van Dare's prints one is aware that the maker has the fundamentals of photography (thanks to Eastman Kodak's "How To Make Good Pictures") but now that he has the tools, what to do with them? It seems to be the common weakness of human nature to avoid exercising the brain—beyond imitativeness, and fall back upon the tangible and mechanical means to accomplish what they want, thus stifling their ability to gain stature, tolerance and comprehension by way of the visual arts.

"Let's take the picture 'Madonna Of The Lillies.' In the basement of the Metropolitan and nearly all Art Museums you can find innumerable renaissance paintings of this subject material. It has been going on for close to nineteen hundred years. With that much of a background or heritage this title deserves better treatment. If Mr. Van Dare had used a little headwork here, he could have gone to any library and looked through a few standard works on the history of art, after which he would either have done better or left this type of subject matter alone."

One of MINICAM's staff, A. M. Mathieu,

said of this same picture:

"'Madonna of the Lillies' is in the nature of something that is an imitation. It is a good imitation, but I don't think that it is the real Van Dare. I don't see anything in this photograph that tells me something about Dare, except that he is copying successfully a tried and true idea. I think that is excellent practice, and I am all for it. I don't believe, however, the finished product can be as fresh or interesting or honest as something that reveals your own likes and dislikes, your own personality, your prejudices, and your own sense of discernment and proportion."

Another MINICAM editor, A. W. Ahlers, said, "Van Dare's work, particularly the picture of the 'High Priest,' appeals to me for several reasons. In addition to recognizing the picture-making possibilities inherent in a town character, Van Dare has enough get up and go to do something about it. Second, Van Dare follows through with good posing and darkroom technique.

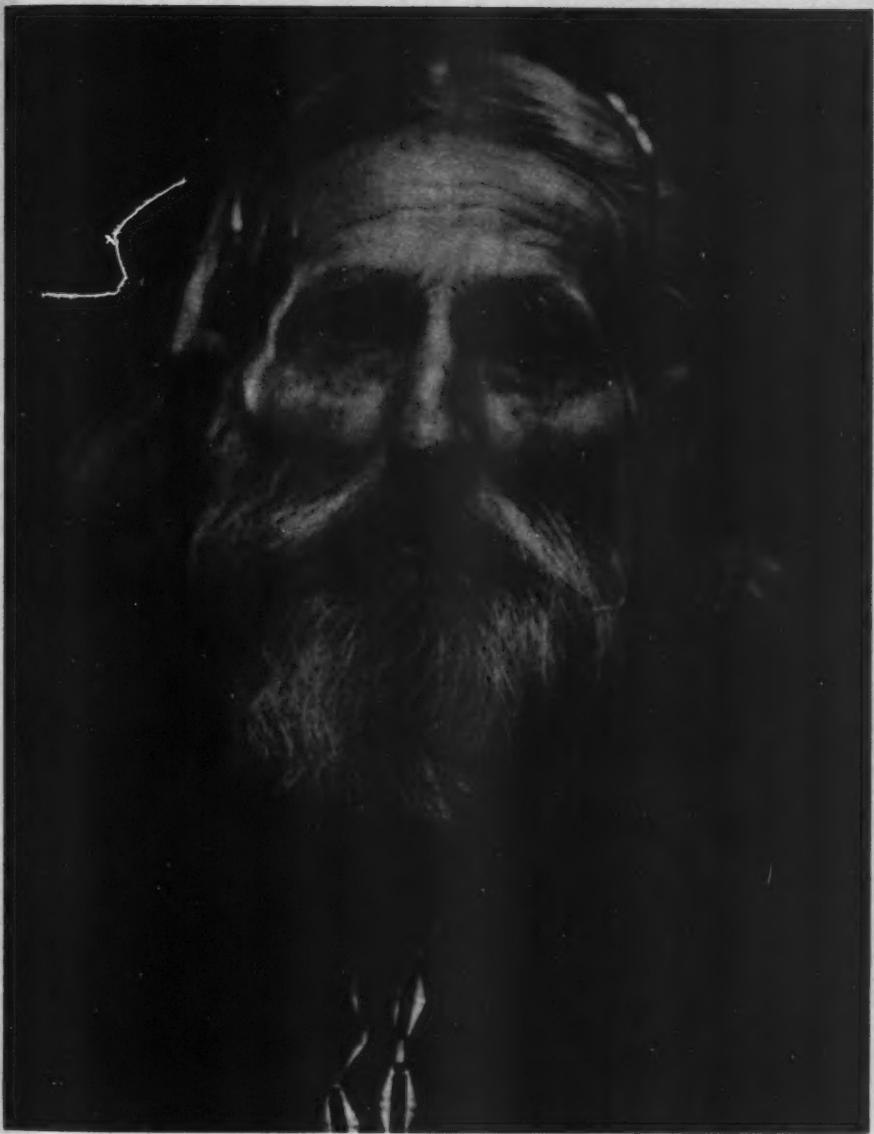
"The only point where I take off from Van Dare is on the title of this picture. I think Van Dare slipped up unintentionally here—that if he had thought it over he'd have called the picture 'Experiment 5 in Opal G' or 'Town Character.' Not so lyrical, perhaps, but the sort of honesty that can't possibly impose upon another person's perceptions."

session of sweat and tears that will live long in my memory, for in spite of all efforts my model remained a stiff, self-conscious little country girl. In sheer desperation, I asked finally, if she could remember just what she had been thinking of on the night that I observed "the glow". Carefully I coached her memory and then the answer finally came. She had been dreaming about the music at the last Saturday night dance. Cussing myself for an idiot I put a couple of Crosby recordings on the victrola and, talking quietly about her interest in dancing, awaited results. Gradually my model relaxed, and as she did so I tapered off the conversation until the two of us were listening to the music in silence. An expression I liked appeared and, hardly daring to breath, I made two hasty exposures. Just before the end of the second record I quietly suggested that she bend her head slightly and look down upon the lillies . . . It was from a portion of this negative that I made the final print of my

"Madonna". I make no claim to originality in the treatment of this picture. It is an age old theme handled in a conventional manner, but I rank it among my favorites because I did manage to capture a small portion of the beauty that first prompted me to make it.

In arranging the "Madonna" I set my camera far enough back to take in from her waist up, with enough margin at the sides to allow for any slight shifting of position that my model might make to right or left. While my main concern was with her expression I did want to give the appearance of a strong light shining from above. This I managed by placing a "raw" No. 1 photoflood in reflector high, and fairly close to her right side. I placed a second diffused No. 1 photoflood as close to the camera as possible in order that I might get a suggestion of detail in the shadows, and arranged a third light to shine on the top and rear of her head so that I might get separation from the background, in this case a piece of black cloth draped over a screen.

(Continued on page 135)



HIGH PRIEST

VAN DARE

# So you want to buy an

# ENLARGER?

By Otto E. Riemenschneider

Drawings courtesy Eastman Kodak Co.

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Now that the larger items in photographic equipment have begun to trickle back to dealer's shelves, many camera-hobbyists are planning to invest in a new enlarger. Those who take time to analyze their needs and then choose the enlarger best suited to fulfill them, will have the cards stacked in their favor. The eager-beavers—those who snap up the first enlarger they are offered without first finding out its limitations—are apt to be sowing a crop of disappointments. The purpose of this article, the second in a series by Otto E. Riemenschneider, PSA, is to point out the kind of performance that can reasonably be expected from enlargers now coming on the market.—Ed.

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## 1. THE CONDENSER GROUP

In a condenser (sometimes called a specular) enlarger, two plano-convex lenses are usually mounted face to face in a metal collar so that the convex surfaces practically touch. The purpose of the condenser lenses is to gather divergent rays of light from the illumination source and concentrate them as they pass through the negatives. Sharper images are possible with a condenser enlarger because of the concentrated light—in fact, the sharpness is sometimes objectionable due to exaggeration of whatever blemishes may exist in the negative.

A condenser type of enlarger has a tendency to snap up contrast in normal negatives to the extent that some workers prefer their negatives to be slightly on the thin side. For use in a condenser enlarger, I personally prefer negatives developed in soft-working formulas such as Eastman's D76 or Ansco's D17. Generally speaking, these formulas do not build up contrast greatly by extended development. If developers which *do* increase contrast greatly with long development are used, the developing time must be shortened and the exposure time lengthened to obtain the best results.

To summarize, a condenser type enlarger produces sharp images with greater contrasts, and is an especially good bet for workers who use negative sizes from 35 mm up to and including 2¼ by 3¼.

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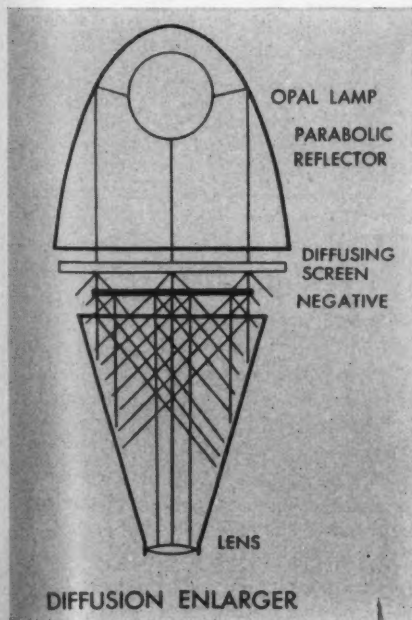
**P**PRICE is usually a prime factor to be considered in buying an enlarger. With prices varying from \$10 to \$12 up to \$300 and more, there is an enlarger for practically every pocketbook. The wisest decision a prospective purchaser can make is to buy the best equipment he can possibly afford. To shackle a fine camera to a poor enlarger is the worst kind of economy. Eventually they will wind up with a divorce for the simple reason that no enlarger can do justice to fine negatives unless it is equipped with a good lens and a lighting system capable of spreading even illumination over the entire negative area being exposed.

Price alone, however, is not the only thing to be considered in buying an enlarger. Although all enlargers are fundamentally alike in that an image is produced by inserting a negative between an enclosed light source and a sheet of sensitized paper, they vary widely in such refinements as negative carriers, focusing controls, and principles of light distribution. It is in connection with the latter that enlargers are generally classified into the following three groups:

## 2. DIFFUSION TYPE ENLARGERS

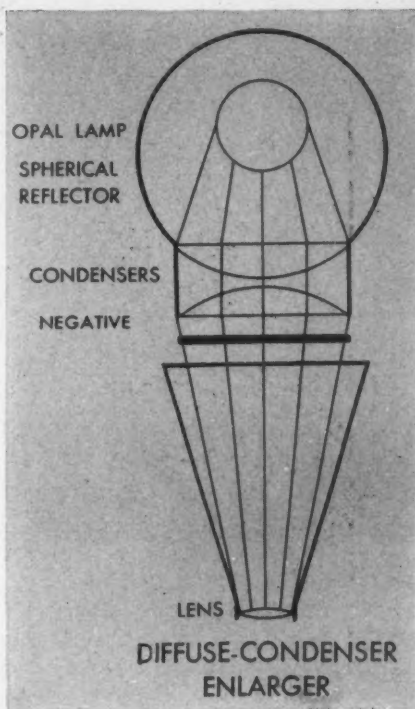
A diffusion type of enlarger is equipped with a reflector housing which directs the light from a projection bulb through a flat diffusing glass. Since there are no condensers to concentrate the light, the rays are scattered more widely through the negative. This scattering of light, or diffusion, has a tendency to weaken contrasts; therefore, as a compensating measure, negatives should be developed in formulas which build up greater contrasts. Some workers prefer the Lootens-Fassbender or Defender 777 type of developers for negatives to be used with the Elwood, Zeiss and other diffusion enlargers.

Many professional photographers find diffusion enlargers well suited for handling 4 x 5, 5 x 7, and larger negatives. Negatives of this size rarely require an extreme blow-up and the slight loss of definition is not important. For miniature negatives 2 1/4" square or smaller, it has been my experience that loss of definition is perceptible in large blow-ups.



## 3. THE COMBINATION GROUP

There are a number of variations of condenser-diffusion enlargers. Some have glass diffusion plates as well as condensers, others have the top surface of the upper



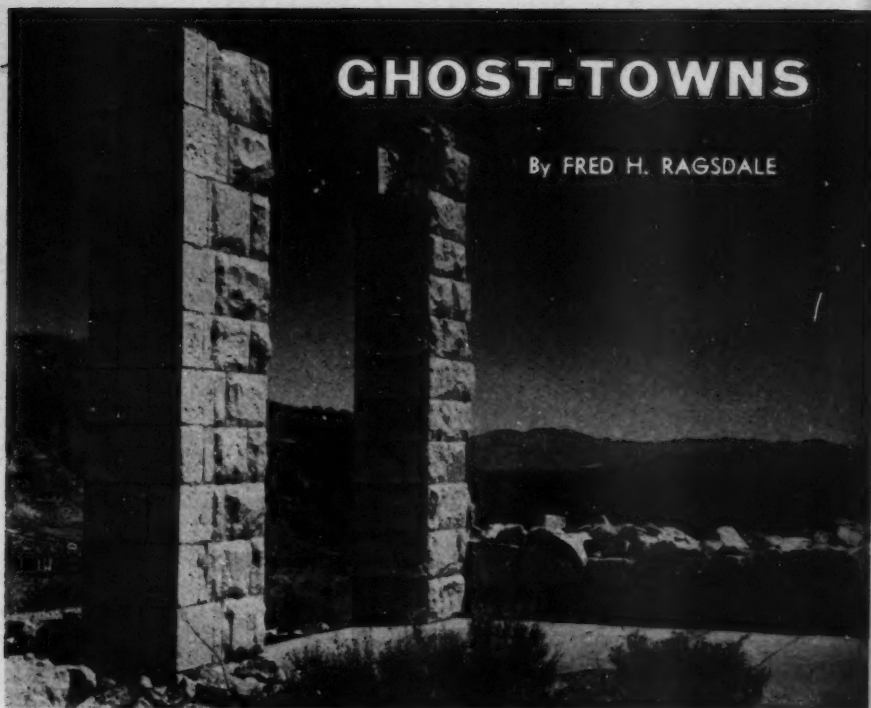
condenser ground to produce the same effects, still others are equipped with both condensers and an opal diffused projection bulb.

The combination enlargers are well suited for the all-around work of amateur photographers. With these, a normal negative gives the best results. By a "normal" negative I mean one which has been produced by giving normal exposure to a scene which originally contained normal contrasts, then developed in normal developers for the usual length of developing time.

Regardless of the type of enlarger you buy, there is one thing to be kept in mind.

(Continued on page 142)





# GHOST-TOWNS

By FRED H. RAGSDALE

Bankrupt for ideas? Photographer Fred H. Ragsdale's hobby within a hobby keeps him busy compiling documentary monographs . . .

Illustrations by the Author

**L**IZARDS DOZE in the rubble of streets that once rocked to the thunder of flying hooves and disputing 45's. Skeleton buildings gape vacuously at one another through empty window frames. Heat waves dance on broken bottle glass while the faded legend on a saloon sign silently mocks the far, plaintive bawl of a thirsty calf.

This is Panamint City . . . Ballarat . . . Skidoo . . . any one of a dozen Southwestern ghost-towns. Scattered from Alaska to the Gulf are the bleached and crumbling remains of countless other ghost-towns, each abandoned for nature to bury just as she has buried other man-made mistakes since the beginning of time. Very few of these graveyards of civilization appear on modern maps. For the most part

they are known only to old-timers, historians, and a handful of artists and photographers who are interested in compiling documentary monographs.

"Doing" ghost-towns as a hobby began in a very casual way with me. For a number of years, off and on, I made occasional shots of ghost-towns "just for the records." Then, as I began to delve deeper and deeper into the fascinating history of these places, I noticed that photographs capable of lending true perspective to printed matter dealing with the history of ghost-towns were a rarity. With few exceptions, the photographs used as book illustrations might better have been omitted entirely.

This was in itself a challenge. A documentary photograph, to be worthy of the name, must do more than merely record



PORCH DETAIL OF THE BOTTLEHOUSE, RHYOLITE, NEVADA

**TO ONE MAN**, this picture portrays a fatalistic outlook upon life; to another it points out the ingenuity in man prompted by his vanity; to a third it may symbolize man's dependency upon elements beyond his control for his livelihood. Yet to all, the basic mood of the picture remains the same. An easily identifiable basic mood is a must for a good documentary photograph.



DETAIL STUDY OF AN 1887 DRUGSTORE, CALICO, CALIFORNIA

the outer shell of an object. Since the days of Atget and Brady, a camera in the hands of a responsible person has been an instrument for immortalizing the commonplace with straightforward truth. If it is to render truth without embellishment, a documentary photograph must interpret an object as fully and factually as possible. It must convey the cold hard facts—yet at the same time include sensory perceptions of what the object looks like, what it feels like, what it smells like, and what it means.

In photographing ghost-towns I endeavor to keep my pictures factual to the extent of putting aside all conscious efforts to add aesthetic values when making an exposure. Moreover, rather than have my sense of perception dulled by too much manipulation of equipment, I generally make an exposure on my first impression. When, as is often the case, the

final print reveals aesthetic values by merit of composition and emotional value, it is the "sauce piquant" that spices the whole.

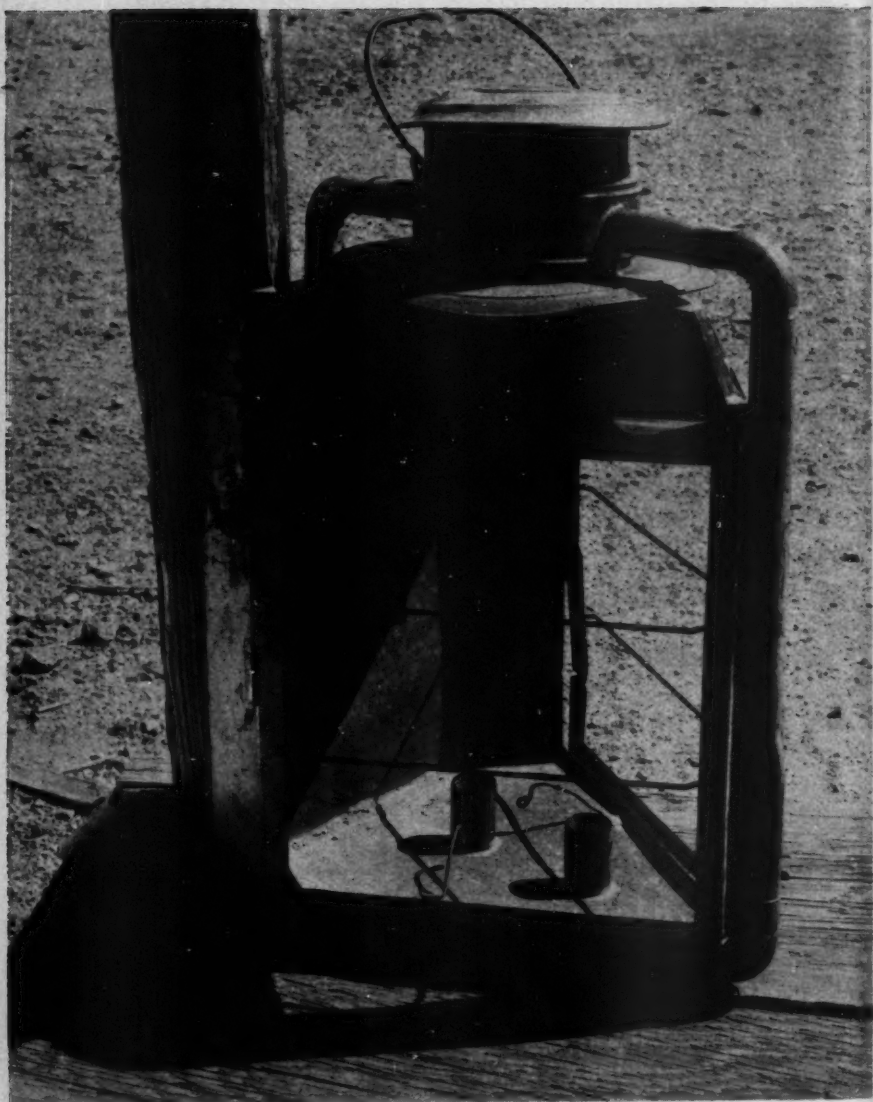
The fact that ghost-towns do not exist in all parts of the country should not discourage a photographer interested in making documentary monographs. Historical sites, abandoned lumber mills, mining camps, or farms—yes, even "haunted" houses will provide material for such a project. City waterfront or slum areas being leveled for parks, historic buildings, giving way to modern skyscrapers, or pictures with social significance, are also first-rate projects. Before attempting to make a definite decision as to subject matter, it might be well to inspect some of the books of photographs already published by leading photographers. Berenice Abbott's book on New York, Will Cornell's book on California Missions, Ernest

Knee's book on Santa Fe, New Mexico, and Andre Kertesz's *Day of Paris* are excellent examples.

The cameras best suited for documentary work depend to some degree, of course, upon the subject matter to be photographed, and the type of pictures desired. The compact, easily-handled miniature cameras producing negative sizes of

35mm. to  $2\frac{1}{4}$  by  $2\frac{1}{4}$  inches afford great depth of field at wide lens openings. This makes them ideal for making pictures in which action rather than detail is to be emphasized. For pictures in which detail is required, or in which there are problems of perspective to be solved, larger cameras of the view type are generally the most efficient.



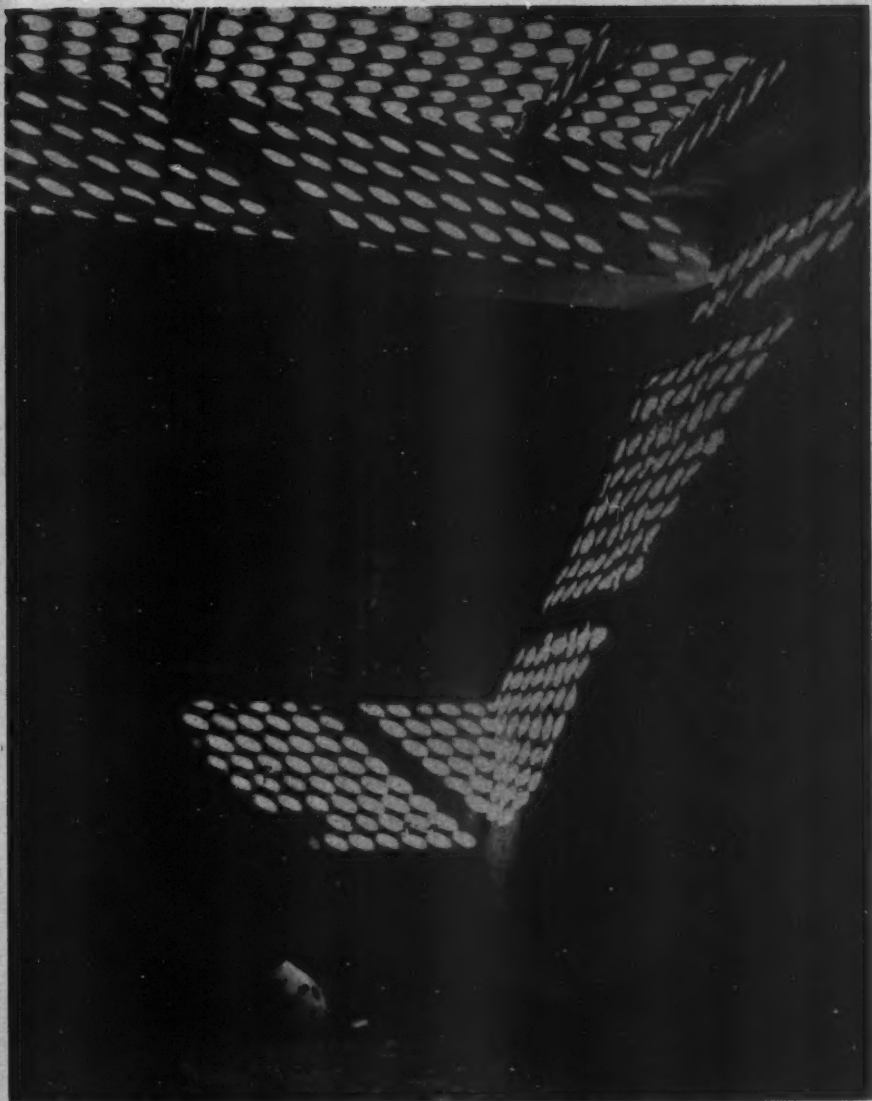


A TWO CANDLE POWER LANTERN AT CALICO GHOST TOWN

In photographing ghost-towns I have used everything from a Rolleiflex to an Eastman 8x10 view camera. Of late years I have narrowed my equipment down to a 4x5 Crown view and a 4x5 Graflex D. I particularly favor the Graflex because of its convenience and simplicity, and because it takes a film pack.

Film packs can circumvent a lot of vitrolitic language when it comes to desert work. This I discovered after more than one sorry field trip during which cut film holders had to be loaded in a changing bag on nights when a hot wind was bent upon whipping half the desert into my mouth and eyes. Loading the film holders





PATTERNED SUNLIGHT IN A STORE BASEMENT AT RHYOLITE

on the floor of the car beneath a blanket tent wasn't much better. No matter how I went about it, dust spots on the negatives were as thick as fly specks on a lunch wagon menu.

For all-round desert work I have found medium films such as Ansco's Supreme and Eastman's Plus-X highly satisfactory.

I use two lenses on the Graflex, one a  $7\frac{1}{2}$  inch lens, and the other a  $5\frac{1}{4}$  inch lens in a sunk-mount. With the latter I make use of a focusing panel instead of the mirror for composing because I like to make exposures with the camera at eye-level. To my way of thinking, this affords better perspective.



Documentary photographs, in addition to whatever immediate value they may have for illustrative purposes, must have a vitality that will make them stand up for years. In short, there is no way of telling when a documentary photograph will be valuable to movie set-designers and costumers, historians, sociologists, scientists, war strategists—or what have you. Nothing in this world is static. Life, nature, and the works of man change so constantly that the exact conditions under which a photograph was originally made may never be repeated. For this reason, some types of documentary photographs are strictly one-shot propositions. If the photographer muffs his opportunity to capture the facts of a scene or situation on film, or, after succeeding in this, fails to develop a printable negative that will resist excessive fading and deterioration with time, he has contributed little or

*(Continued on page 144)*

**A HANDMADE** rocker and a desert grave, Calico Ghost Town, Mojave Desert.



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**POPS EPPERHEIMER**, a desert man whose grizzled visage reflects the ravages of the same merciless elements that have eroded the landscapes. Desert men are a breed unto themselves. No effusive, back-slapping extroverts they. Seldom questioning, eternally vigilant, they size up a stranger as they find him. As the scale of their slow, methodical judgment tips, so tips the entire course of their future conduct towards him.

# GOOD LIGHTING

## *Makes the Color Movie*

by Anthony Edwards

Lighting for indoor and outdoor color movies is no more difficult than for black and white, but it is a little different.

**H**OW did those close-ups of Junior opening his birthday presents come out? Did you get pictures that were harsh and contrasty, with washed out highlights and deep, dark shadows? Or were your movies alive with the snap and sparkle; the bright, natural beauty of the scene as your eye remembers it?

A lot depends on the lighting. Correct lighting helps put your color movies in the professional class. Poor lighting often ruins them. But that's no reason for denying yourself the pleasure of making beautiful color records of the places you visit or the important and happy events in your family life. Good lighting for

color is just as easy to achieve as good lighting for black-and-white. But there is a difference.

In black-and-white movie making the highlights, shadows and intermediate tones which supply modeling, form and contrast are achieved by an essentially unbalanced lighting set-up. This often consists of a relatively bright main light placed fairly close to the subject, supplemented by a weaker light directed toward the subject from a greater distance and a somewhat different angle. In this typical arrangement the main light gives form to the subject by creating highlights and shadows. The supplementary unit lightens the shadows slightly so that these areas will show some detail when the finished film is projected on the screen. In a set-up such as this the highlights of the subject often reflect twenty to thirty (or more) times as much light as the shadows.

Color films cannot faithfully record such a wide range of brightness; color moving pictures taken under black-and-white conditions often are washed out in the highlights or blocked up in the shadows, depending upon whether the exposure was based upon the shadow brightness or the highlight brightness.

The shorter latitude of color films may at first appear to be a serious handicap. Actually it is not, because the colors of the subject itself create the form, modeling and contrast needed to produce pleasing color movie images. In other words, the contrasty lighting which creates tonal

**LIGHTING** contrast exceeds capacity of color film when one light is used away from center. Color exposure was based on average reading.



separation in black-and-white photography is supplanted in color pictures by the natural tonal separation afforded by the colors of the subject. Since this is the case it is easy to see that good color pictures are possible with simple flat lighting, i.e., with light which reaches the subject from a position near the camera. This is probably the most elementary of all lighting arrangements. It is extremely easy to handle and enables the photographer with a minimum of experience to produce thoroughly satisfying color movies.

Suitable soft, flat lighting can be achieved with a single lamp (in a good metal reflector) placed as close as possible to the camera lens. With the lamp in this position all parts of the subject facing the camera will be illuminated evenly.

Of course, a stationary light source is all well and good when the subject is willing to be confined to a comparatively small area, but it isn't much help in filming the actions of little Susan with her birthday doll if she insists on being in one end of the room now, and way off in the opposite corner two minutes later. You'll be so busy moving the light around that you'll never get a picture.

With some moving picture outfits it is possible to clamp a reflector and lamp on the top edge of the camera itself. By attaching the lamp to the camera in this manner, rather than setting it up on a stand, you'll enjoy almost as much freedom of action with your movie camera as the press photographer has with a synchronized flashgun on his still camera. How much freedom depends upon the length of the connecting wire, of course, but you'll probably find that 20 feet or so will allow you to follow your subject around the average-sized room without the slightest difficulty. Just remember to keep the camera-to-subject distance fairly constant, so that it isn't necessary to continually change the diaphragm opening to compensate for differences in light intensity on the subject. This is very important, because the exposure must be pretty much "on the button" if you want

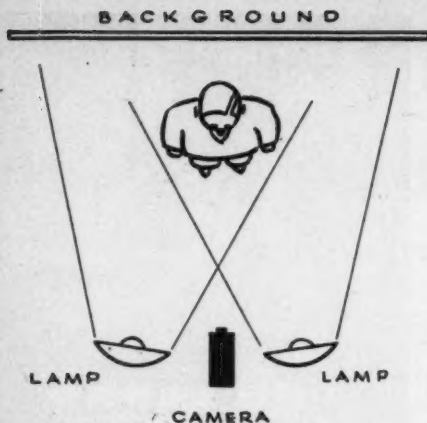


**ONE** 500-watt A-25 lamp near camera lens, plus fill-in produce good color rendition. Effect is more pleasing even though background shadow is still too prominent. All black and white halftone engravings are from color film.

**THREE** 500-watt A-25 lamps used. Main lighting provided by two lamps placed on either side of camera (close to lens) and slightly higher than subject. Second lamp was a little farther from subject. Third lamp was about three feet above subject's head and directed toward background. This lamp provided top lighting for hair as well as independent illumination for background. This type of lighting is not as satisfactory for black and white because shadows are needed to provide contrast and tonal separation where color is lacking.







**TYPICAL** two-lamp set-up for color movies. Lamps are of equal intensity, with their rays superimposed on the subject. When the subject is close to the background separate background illumination is not always necessary.

top-notch color quality in your movies.

So much for one lamp. You'll get good movies with it, even though they're not exactly of Hollywood quality.

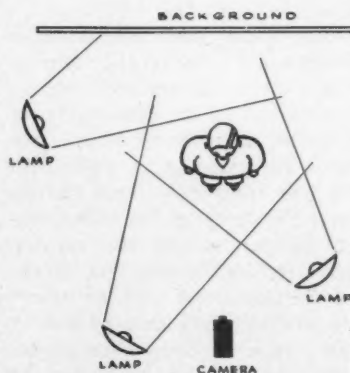
Now with two lamps you can get better control, and the small extra effort involved pays real dividends in brighter, more sparkling movies. This extra quality is particularly noticeable in close-ups or medium shots, as when the head and shoulders of one or two people fill the full movie frame.

As an example, you might want to shoot a few feet of little daughter Susan sitting on Mother's lap listening (probably for the fiftieth time) to the story of Goldilocks and the Three Bears. Put one lamp (main light) at the right of your camera, close to the lens and observe the effect. You'll probably discover that each time Susan moves, an unpleasant black shadow will be cast on Mother's face, neck, or dress. Now move another light (fill-in light) up on the left side of the camera, but not quite so close. See how this lightens the shadow areas without eliminating them completely and brightens up the scene in general.

A set-up such as this allows you to get a certain amount of lighting contrast into your movies. A small amount of lighting contrast may be a good thing in certain circumstances, but don't overdo it. Keep in mind the relatively short latitude of color films. Don't try for contrast at the expense of color quality.

If both lamps are of equal intensity and in equally efficient reflectors, the distance between the fill-in light and the subject shouldn't be much more than one-and-one-half times the distance between the main lamp and the subject. This will produce a lighting contrast of about two to one—plenty for color motion picture work.

Two-lamp lighting is also very helpful when you find it necessary to use a smaller lens opening in order to get greater depth of field. By putting two lamps at the camera and superimposing their rays on the subject or scene, it is permissible to close the lens diaphragm one full stop, thus increasing the depth of the area in



**THREE-LAMP** set-up used in lighting a color subject. The three lamps in curved reflectors may be 500-watt A-25's. The lamp at the right of the subject is directed downward upon the subject from a distance of about four feet. The lamp at the left of the camera is approximately at lens height and used from a distance of six feet. The third lamp is for lighting the background and should be out of camera's view.

good focus very considerably.

The same two-lamp technique will come in handy for slow-motion work where the camera is operated at speeds faster than the normal 16 frames per second.

And you needn't be tied down to any one section of the room with two-lamp set-ups either. It isn't practical to attempt to hang two lamps on the camera itself, but there's no reason why they can't be attached to the dolly and rolled around with the camera.

So far we have only considered simple ways of getting pleasing and effective lighting on the subject itself, and this is all that we need worry about if the action being filmed is close to the background. However, when our subject is any appreciable distance from the background (say 1½ or 2 feet) it is usually wise to employ individual background illumination.

This isn't always necessary and sometimes it definitely isn't worth the bother, particularly when only small areas of the background will be visible on the screen. On the other hand, if the background is important to the picture it should be lighted with as much care as the subject itself.

Suppose you plan to make a movie around a children's birthday party. The scenario calls for one scene in which Mother walks up to a desk with a sheet of paper in her hand and picks up the telephone, presumably to issue invitations to some of your daughter's little friends. Mother stands about four feet from a medium toned-wall upon which is hanging a large, framed oil painting. Upon careful examination you find that while the subject is well lighted with the one or two lamps near the camera, prominent shadows are projected on the background. Furthermore your exposure meter shows that a correct exposure for the subject will be insufficient for the background area and that as a result the wall and picture will be underexposed and off-color.

The way to avoid this is to use a supplementary light solely for the background



**REFLECTOR** is often helpful in reducing lighting contrast of outdoor subjects in bright sunlight. The position and angle of the reflector depend upon the angle from which the sun is coming.

area. To be sure that the lamp is at the proper distance take independent meter readings of the subject and of the background. If the reading on the subject is say 25, move the supplementary light toward or away from the wall until the meter indicates a brightness of 25 on the background. In this way you can be sure that your lighting is properly balanced and that the whole scene will be correctly exposed.

In outdoor movie making one has less control over lighting, but the same principle of reducing lighting contrast to film latitude applies. Since we cannot move the sun about to suit our convenience, we achieve a comparable result by moving the subject.

It is usually possible to eliminate undesirable shadows and achieve sufficiently even lighting by facing the subject toward the sun. If this alone is not sufficient and dense shadows still appear in important parts of the subject, a reflector can be used to direct sunlight into the shadow areas. Sheets, pillow cases, and even unfolded newspapers have been used for this purpose, but probably the best reflector is one made of tinfoil cemented to a panel of cardboard or thin light wood. For a more diffused effect the tinfoil may be crinkled before cementing it to the panel.

Regardless of the type of reflector used,

it should be colorless. Colored reflectors are not suitable as the color of the reflector will be reflected on the subject.

On hazy days, when sunlight is diffused by atmospheric conditions, lighting is of a softer quality and reflecting boards are usually unnecessary.

There is another property of light which is important in color picture making: color temperature.

Some photographers miraculously become physicists at the very mention of color temperature and discourse learnedly and at length about black-body radiators, discontinuous spectra, and the mean noon sunlight at Washington, D. C. Now it is true that this technical jargon has a very real and precise meaning to the physicist, but it is of little importance to the practical photographer who is out to film a football game, or sister playing hopscotch with the kids from next door. All the practical movie man needs to

know is that color temperature refers to the color composition of the exposing light. The higher the color temperature, the bluer the light. Conversely, the lower the color temperature the redder the light. For convenience in describing this color condition of the light source, figures, rather than words, are used. Color temperature is always expressed as so many "degrees Kelvin", a tribute to the British physicist, Lord Kelvin.

When color movies are made under the lighting recommended by the film manufacturers, there's no need to give color temperature a second thought.

Daylight type Ansco Color Film and Kodachrome are balanced for use outdoors in sunlight (about 6000 degrees Kelvin), Kodachrome, type A, is balanced for the light from Photoflood lamps (about 3450 degrees Kelvin). Ansco Color Film, tungsten type, can be exposed either with floodlamps or the

**LIGHT** clothing helps reflect light into shadows, producing more even lighting. A reflector to lighten shadow on trouser and separate it from boat would be better.





**SHADOWS** are not tabu in color movies providing they are not too dense. A light cardboard or tinfoil reflector will do the trick.

longer-lived G. E. 500 watt A-25 lamps which operate at a color temperature of 3200 degrees Kelvin.

As long as the film is used with the recommended light sources, color temperature may largely be ignored. But if you ever find it necessary to depart from these normal lighting conditions you should give some thought to the effect this action will have on color quality.

Assume, as an example, that your camera is loaded with tungsten type Ansco Color Film and that you wish to take outdoor pictures. In this case the film, which is balanced for color temperatures in the range 3200 to 3450 degrees K., will be exposed in 6000 degrees K. or higher light. Since this light contains a much greater percentage of blue than that for which the film is balanced, something must be done to prevent excess blueness in the pictures. We can lower the effective color temperature of sunlight by using a suitable filter over the camera lens. Ansco recommends its Conversion Filter No. 11 for this purpose.

Similarly, daylight type films can be exposed in artificial light provided a suitable filter is used. Daylight Kodachrome may be used under Photoflood lighting if a Kodachrome Filter for Photoflood is

placed over the camera lens.

Control is relatively simple with artificial light sources because their color temperatures are known. Outdoor lighting, however, is subject to rather wide variations, depending mainly upon atmospheric conditions.

The effective color temperature of light at high altitudes, over water or in the shade, normally is considerably higher than that for which daylight color film is balanced. As a result it is usually necessary to use a filter over the camera lens when filming under these conditions to avoid excessive blueness in the finished pictures. With daylight type Ansco Color Film the necessary correction is achieved with the Ansco UV-16 or UV-17 filter, most often the former. A similar effect



**NEARBY** sailboats often illuminate shadows sufficiently. Another sail at right helped here.

can be obtained with daylight Kodachrome by using the Kodachrome, Haze Filter.

Good lighting for color movies is not limited to the few examples given here—the only real limit is your imagination. Don't hesitate to experiment—to try new ideas. But remember the basic principles: keep lighting contrast within latitude of the film, and match the color temperature of the light as closely as possible to that for which the film is balanced.

# QUICKSANDS IN COMPOSITION

By HERBERT BEARL

Instructor in Composition and Color Harmony,  
Fred Archer School of Photography

ILLUSTRATIONS BY LILLIAN COGAN

**I**T is one thing to capture the observer's attention, another to hold it, and a modern day miracle to make him like it. The art and science of composition is thus summed up in the relation between the picture and the onlooker. As far as the art goes, we can tell you nothing because it is relative, physically and psychologically. In addition it is elusive, temporally and spatially. Man has talked about the nature of art for 2000 years and has come to few conclusions.

As for the science of composition, that is a horse of a different exposure. A science is concerned with the ability to predict. And we can predict when a picture is likely to be good, but more often when a photographic composition is likely to be bad. Therefore, in the ensuing comments you will be introduced, or perhaps reminded, of the quicksands in compositions.

First you must ask yourself four questions:

1. Do I believe that there are no rules for composition?
2. Do I believe that it is very difficult to come to any conclusions on good or bad pictures because each photograph presents a new problem?
3. Do I believe that knowing how to take good pictures is based on one's experience, though unorganized?
4. Do I believe that a good picture can be defined within limits and controlled on a basis of the average probable reaction?

If you answer, "Yes," to the first ques-

tion don't read any further. If your answer was in the affirmative on number two, then it shows you have spent five minutes thinking about composition. If your answer is, "Yes," to number three, there's hope that you will realize that experience alone is not scientific; you're warm. And if you can only agree with the last question, your attitude toward photographs is wholesome; you know what you're doing.

No set of rules will solve anyone's problems, nor can the novice memorize any magic words that will turn his silver salts into great art. But there is a path, and there are pit falls. If you don't err obviously, you will be very happy in photography.

It makes no difference whether you do your composing in the ground glass, or much later on your enlarging easel or print; you are judged by your final product, without explanation. It is immaterial whether you climbed Mt. Whitney, sat in a cold duck blind for ten hours, swam a mile out to sea, or balanced yourself on the wing of a DC-3 . . . your picture is judged without explanation. It takes a lot more courage for the individual to judge his own picture, because he knows how it was taken, than it does to criticize another's.

The tenderfoot and the experienced photographer alike are lured into adopting the following graphic misconceptions. To know these ten snares is to be for-armed.





**THE DOUBLE PICTURE.** Even though the children seem to be looking at the same subject, something holds them apart. There should be a visual connection, not mere implication.

**JILL**, below, is now completely absorbed. Shy, retiring, biting her tongue, she becomes a personality which was lost in the double picture.



**JERRY** proves a study in cheerful excitement. Separation heightens the psychological interest.

#### 1. THE DOUBLE PICTURE

No, you don't need two negatives or two printings to find two pictures in your composition. Somehow, one tries not to waste film and thus includes in the view finder as much as can be seen. This results in photographs overlapping each other with the consequent double center of interest. Horizontally, vertically, or the more subtle diagonal overlap, all result in the confusion of two subjects (or even more). A good photograph should not have more than one obvious dominant purpose and subject.



**THE BOREGROUND** runs interference and hides the subject if we ignore it. Trees, fences, and walls need no explanation if they are cropped.



**CROPPING** the fence out of the pastoral scene makes our visit more intimate. We're not just looking from the outside in. The story is better.



**THE BULLS EYE** is done every day, but that doesn't make it right. Generally one should avoid static composition with the model "posing" in the center of the picture.

**THE SAME NEGATIVE** can produce another print, cropped so that our interest becomes centered dynamically. The message of girl and fence is told more forcefully with no superfluous details to detract.

## 2. THE BOREGROUND

When shooting landscapes, or even other subjects, we often are confronted with situations where the foreground tries to hog the whole picture. Invariably, we are not interested in the foreground, but the object further back. Unfortunately, it's a matter of, love me love my foreground, and the dull area directly in front of the lens surrounds the more important subject. Here is where we must get real tough and crop the foreground out. Such scenes as roads, paths, railway beds, etc. (subjects in one point perspective) result in "Boregrounds," that must be cropped away. Cropping can be angular or rectangular.



### 3. THE BULL'S EYE AND THE MIRROR

If you draw an imaginary line down the center of your photograph and the picture is about the same on both sides (vertically, horizontally or both) then beware. This results in a dull static type of arrangement that is neither pleasant nor lasting. A formal type of composition like this may lead an eye to the center but won't make it happy.

Horizons that divide pictures in half are in this same category. This almost throws the picture back into the "double picture" category.

Mirror images are used in exceptional cases; for example, some formal and rigorous subjects like state dignitaries, the church, banks, etc. But these are exceptions and require great skill in handling.



**CONFLICT** here because the photographer has placed equal emphasis on two choice subjects.

**MIRROR IMAGE** type pictures should be shot over. Now the picture below creates an impelling movement from subject to object because it makes use of corners, not the sides.





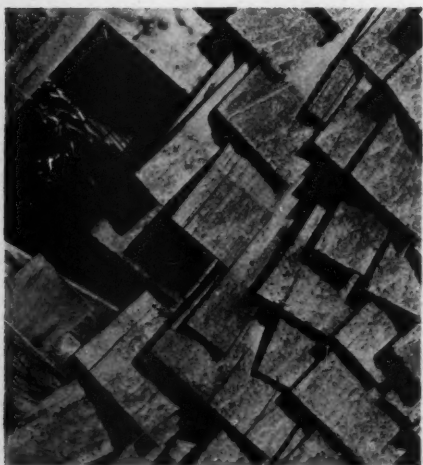
**ACCIDENTALLY** we often like the tree and the girl, too. Ready, aim, snapshot! Two birds with one stone, but again is it the girl or the tree?



**EQUAL** division of interest has been eliminated from this print. We have made up our mind as to importance, the maid or the environment.

#### 4. THE ACCIDENTAL METHOD

Just as it is bad to have two or more centers of interest, we get into serious trouble with none. Chance, is not a controllable element in composition. Chaotic layouts are the result of no planning. If your purpose is to bewilder and hide your



intent, then you must have answered, "Yes," to the first question. You are on the snapshot level of photography.

The pattern type photograph is the exception for it has no over-all center of interest, but it does within the individual units. (This whole discussion does not apply to background type pictures, such as the pattern.)

#### 5. THE PIED-PIPER LINE

Many pictures end up with strong lines. These in themselves can be used effectively; it is only when they grab the eye and lure it off the page that the onlooker is upset. Trend lines in photographs can be found in all silhouettes, trees, fences, roads, etc. One must be careful to control their powerful influence. Don't let them steal the show. Turn them back into the picture, by cropping at different angles, or printing in a dark area that grows lighter as it approaches the center.



**PIED PIPER** lines often sneak into the photograph. They catch your eye, and before you know what the subj . . . you have slid out of the picture.



**YOU CAN STOP** the pied piper with montage, in this case. We took the same negative, dodged in the slide. Paste up, and now you can stop to admire the little lady up there.



#### 6. AMPUTATION

The illustration speaks for itself. Where do you stop when cropping an object?

The answer is that portraits and objects may be cut off at any point except that which makes it appear accidental. In other words, one does not cut off the ankles of a full length portrait or the top of the head, for a very small corner of a still life; for this would permit strong lines to intersect just off the photograph, which is not desirable.

Any break in a figure must appear deliberate, and if possible bleed off two or more sides of the picture. Composition must be controlled; not accidental.

#### 7. THE SQUARE PEG IN A ROUND HOLE

Most photographs are rectangular. This is a limitation of the medium. Of course, it is possible to have irregularly shaped compositions, but they are still in the future as far as common usage goes.

**LANDSCAPES** are usually more peaceful if the horizontal is emphasized. There must be consistency between the picture and the shape of the mount, or cropping. Don't put square pegs in round holes. See top picture, next page.







**THE HORSE** not only has more room to play, but so does the eye. Crop long pictures long and tall pictures tall; it's as easy as that.

When the objects in your photograph are arranged longer than they are high, they should be cropped in a similar manner. Often, in advertising, to fill up a cut or page, too much of the photograph is maintained ("boreground") which distorts the harmony gained by cropping.

#### 8. CROWDING THE MOUNT

In portraiture, it's a good policy to have the subject face the largest area in the composition. This creates interest in the photograph, not its mount. It also permits potential movement, whether it be a glance or expected direction.



**A GOLD FRAME** would be reason for staring at the edge of a photograph. But there's no point to this when the subject can have lots of air.





**FISHERMAN'S BACK BONES**  
don't really come equipped with  
main masts now do they?

**"SPINACH AND BALD HEADS"**  
means beware of photogenic  
gremlins. Legs should not be  
photographed against balus-  
trades, portraits against cement  
balls, etc.

## 9. SPINACH AND BALD HEADS

Again, in portraiture, and still lifes of intricate detail, it is confusing, and often embarrassing, to use foliage as a background. This is important for the "spinach" pattern behind, can emphasize lines of the main object and thus distort it, even diminish its importance.

In the same sense photographing round objects against backgrounds of strong round objects creates confusion and destroys the form of the primary object.

Another variation of this idea, of the relation between the dominant object and the background, is in the use of floral backgrounds that have harsh centers which look like eyes. Even in draping a model, repetition of the eye shape, (such as buttons, pins, etc.) must be guarded against, since it detracts from the eyes of the model or interest in the object.



#### 10. WHO'S UPSIDE DOWN?

In a philosophical sense it is hard to tell who or what is upside down in the view camera's ground glass. Aside from your conclusions on this problem in polemics, you no doubt have heard that having the image upside down is a great help to the photographer, for it helps him become objective about his composing through the disregard of subject matter. While it is true that one can compose upside down, it still is a different composition, and one may attribute the whole theory to the manufacturers of view cameras. Abstractions can be composed satisfactorily in this manner but it is more difficult in other types of photographs (again with the exception of the pattern).

Thus one must urge you to keep your feet on the ground in all compositional attempts.

If the reader will remember the above "decatalogue" of warnings about composition, he will find his photographs improving directly with the square of the distance from these common errors.

Some exceptions can be found to most of these observations, but not as a general rule. In the last analysis, one should admonish the reader to get out of the "snapshot" class of photographers who believe there are no rules for composition. And since all space relations on our pictures must operate under the influence of relatively, our final word is that there are "relatively" no rules.

#### IS IT ABSTRACT OR UPSIDE DOWN?





## The Seashore is Colorful

**...and Kodak research has given you five ways  
to keep such picture-making opportunities in color**

COLOR PHOTOGRAPHY today is in good part the story of Kodak's continuing research program—which has brought you "five ways to make it in color"...

In one or another of these five distinct forms, color photography is now reality to practically every camera owner. Enjoy the lifelike richness of color with the Kodak color film best suited to your requirements.

- |   |  |   |  |  |
|---|--|---|--|--|
| <p><b>1</b> Kodachrome "stills" for projection ... made with a miniature camera</p> | <p><b>2</b> Kodachrome Prints (formerly Minicolor Prints) ... from miniature Kodachrome transparencies</p> | <p><b>3</b> Kodachrome movies...made with an 8mm. or 16mm. movie camera</p> | <p><b>4</b> Kodachrome Professional Prints (formerly Kotavachrome) ...from "stills" on Kodachrome sheet film</p> | <p><b>5</b> Kodacolor snapshots on paper ... with an ordinary roll-film camera</p> |
|---|--|---|--|--|

**Kodak**

# BULLETINS

**Worth Waiting For**—Keep in touch with your Kodak dealer for latest news of the new Kodak Reflex.

This newest fine Kodak is a twin-lens type roll-film reflex. Its lenses are truly "twins"—matched in aperture, in focal length, and in color correction. Both are fast, sharp-cutting 80mm. Kodak Anastigmat  $f/3.5$ 's.

The shutter is unique. It's a new model, seven-speed Flash Kodamatic. Flash synchronization is built into this shutter, so that all you need is a battery case flash holder with plug-in connection. But that's only half of it; this shutter carries a synchronizer adjustment scale which can be set quickly either for flash bulbs with a 5-millisecond delay or those with 20-millisecond delay.

Shutter speeds include "Time," "Bulb," 1/2 second, 1/5, 1/10, 1/25, 1/50, 1/100, and 1/200 second.

Negatives are  $2\frac{1}{4}$  by  $2\frac{1}{4}$  inches.

The viewing lens and "taking" lens are ruggedly mounted, are geared together, and focus in synchronism when either is rotated.

A magnifier for critical focusing is built into the finder hood.

Direct-view, eye-level, sports-type finding is readily accomplished by lifting the hinged metal leaf of the reflex hood front. This action converts the hood into an open-frame, eye-level view finder.

Focusing range of the Kodak Reflex extends from infinity down to  $3\frac{1}{2}$  feet. A depth-of-field scale indicates depth on the near and far side of any selected distance setting for all lens apertures; this scale is engraved on top of the viewing-lens housing, so that it can be read from the normal viewing position.

The Kodak Reflex body is of sturdy die-cast aluminum, handsomely finished in semi-gloss black lacquer, with side panels covered in black levant-grain Kodadur. A tripod socket is provided on the bottom. A neck strap, lens cap, and Field Case of brown cowhide will be included with each camera.

The Kodak Reflex (with Field Case) is \$92.50, plus \$7.50 tax.

**New Condenser**—A new universal condenser, for use with the Kodak Precision Enlarger A Assembly, is now available. It performs equally well with the 2-inch, 3-inch, and 4-inch lenses used with this enlarger, and thus replaces the three separate condenser units formerly required.

In addition, since the lens elements of the new condenser are made from selected white optical glass only, it is particularly satisfactory for use in color work, such as the making of separation negatives from color transparencies.

Retail price of the new Universal Condenser A is \$7.50.

**Color Services**—News in the color field is coming fast these days. Already, no doubt, you are aware of the new 36-exposure 35mm. Kodachrome Film magazines—which combine the convenience of more exposures with a gratifying advantage in price.

Now the price of mounting 35mm. or Bantam Kodachrome transparencies in Ready-Mounts has been cut approximately in half, for quantities below 100. The price for mounting a single

transparency was 10 cents; it's now 5 cents, and 75 to 100 transparencies will be mounted at a flat rate of \$3.75. Of course, all miniature Kodachrome is now ready-mounted without charge after processing, unless you direct otherwise.

Prices of Kodachrome duplicates in the 24 by 36mm. size have also been slightly reduced.

**Keeps 'Em Relaxed**—Photographic prints curl and crack simply because the gelatin emulsion is too dry. The cure is a brief immersion in diluted Kodak Print Flattening Solution immediately after the final wash. Prints which have already been dried can also be treated.

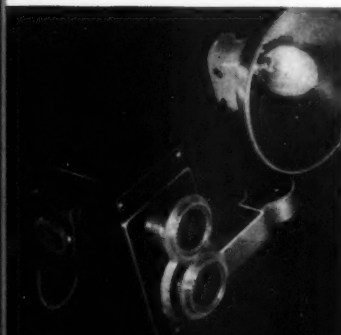
Prints treated with Kodak Print Flattening Solution look about like other prints—except that there's little or no curl—but they have an entirely different "feel." They're flexible, easier to mount, easier to handle—will stand a lot more handling than brittle, untreated prints—and ferrotyping is easier.



**Formula Trend**

There's a significant trend in photographic chemical preparations. From the manufacturing standpoint, they're becoming more complex—and more precise. From the user's standpoint, they're becoming decidedly more efficient. New developing agents, buffers, restrainers, accelerators, and preservatives are being used. And new mixing and blending techniques, feasible only with laboratory and special chemical equipment, are playing an important part.

Dektol, one of Kodak's newest developers, is a case in point. The formula for an average developer contains only four to six ingredients—about as many as most of us care to compound. Dektol contains more than that—



The new twin-lens Kodak Reflex, shown with accessory Kodak Flashholder (available later).





*Typifying* the new trend in photographic chemistry are these new Kodak chemical preparations...with more to come.

some of them created in the Kodak Research Laboratories, or made only in Kodak's chemical plants. And Kodak chemical researchers are already forecasting developers with fifteen or twenty ingredients, many of them used in such minute or critical quantities as to require highly refined weighing equipment, or of such a nature as to necessitate special mixing equipment. Some of these newer chemicals require special storage conditions until compounded with other chemicals.

Naturally, there's a reason for this trend. Look at a can of Dektol, and you'll see it's designated as a "D-72 type" developer. A print developed in Dektol looks just like one developed in D-72; as a matter of fact, D-72 was the *starting-point* for Dektol research. The difference between the two is that Dektol has greater print capacity per gallon, stays clear longer in use or standing, retains its effective strength longer in the tray, and maintains its development rate better than D-72. All, of course, a result of the newer findings in the field of photographic chemistry—findings which are practical only under controlled mixing and packing conditions of laboratory and factory.

As is well known, Kodak construction continuous, intensive re-

search in the creation and behavior of sensitized materials and photographic chemicals—and manufactures an extremely wide range of both. Take Kodak's intimate knowledge of sensitized materials; team it with Kodak's know-how in chemicals; toss in Kodak's facilities for laboratory control, mixing, and packing; drop the ancient idea that all photographic preparations must be readily mixable from four or five common, easy-to-keep ingredients—and it's obvious that the future of photographic chemical preparations is bright indeed.

Kodak Microdol, Versatol, and Selectol developers are also products of the new trend. The long-range probability is that none of the new "elaborated" formulas will ever be published—because they are not suited to compounding by the individual photographer. The older, simpler formulas, with their liberal tolerances in weighing, mixing, and age of chemicals, will, of course, remain in print for the guidance of those who prefer to "mix their own," and be as workable as ever.

Don't discount the new chemical trend. It's important. It means

that the laboratories are no longer accepting the limitations of "five-element" formulas—and that, in the future, photographers will have the full benefit of new advances in photographic chemistry no matter how complex the compounding of photographic chemical preparations may be.

#### See your Kodak dealer

KODAK products are sold through Kodak dealers, any of whom will be glad to complete descriptions of Kodak products which are mentioned in these pages. Usually, too, they will give you opportunity for first-hand inspection of the advertised items.

In matters of general photographic information your Kodak dealer will be found to be well and soundly informed.

# Kodak

# Kodak



**KODAK PANATOMIC-X** For pictures you intend to enlarge substantially . . . for shots in which you want to preserve every last bit of detail or texture . . . capitalize the exceptionally fine grain and high quality of Kodak Panatomic-X Film. Moderate speed and contrast. Fully panchromatic. Supplied in sheets and miniature rolls . . . At your Kodak dealer's, Eastman Kodak Company, Rochester 4, N. Y.

**First step to  
a finer picture . . .  
the right  
Kodak Film**



**KODAK VERICHROME** (rolls, packs)—fast, orthochromatic. For general outdoor use, and for Photoflash photography.



**KODAK PLUS-X** (rolls, packs)—all-round "pan" film. Extra speed, fine grain, excellent gradation, wide exposure latitude.



**KODAK SUPER-XX** (rolls, packs, sheets)—fast "pan" film for difficult outdoor conditions, indoor shots with Photofloods.



**KODAK SUPER PANCHRO-PRESS, TYPE B** (sheets)—high speed. Good highlight separation. Outstanding for portraits.



**KODAK SUPER PANCHRO-PRESS, SPORTS TYPE** (sheets)—Kodak's fastest film. For difficult shots under existing light.



**KODAK ORTHO-X** (sheets)—top-speed ortho film. Popular for pictures of men because of pronounced ruddy skin effects.

# Announcing

## MINICAM'S SECOND ANNUAL COVER CONTEST!

**E**XACTLY one year ago this month the editors of MINICAM went out on a limb to try something new. Convinced that the skeptics were wrong and that many amateur color enthusiasts can produce photographs worthy of appearing on the front cover of a popular magazine, we decided to conduct a Cover Contest.

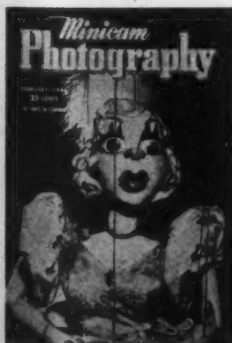
So keen was the interest aroused by the contest, and of such high quality the color work that poured in, it was quickly decided to make the Cover Contest an annual affair. Therefore between now and September 16th, the welcome mat for the 1946 contest is extended to everyone. All color processes, transparencies, or color prints are eligible with the exception of small slides and hand-colored pictures. There are no limitations on subject matter; seasonal

landscapes are as much in the running as cover girls. Entries will be judged for their color, artistic merit, freshness of viewpoint, newsstand appeal, general interest to photographers, and reproductive qualities. Five winning photographs will be chosen, but no winners will take a backseat financially with fifth prize . . . all prizes will be the same, \$100.00. Each Honorable Mention winner will be awarded a subscription to MINICAM PHOTOGRAPHY.

### COVER CONTEST RULES

1. Cover material must have been exposed by entrant. Must never have been published.
2. Color shots must be at least 2¼ inches in the shortest dimension . . . larger transparencies preferred. No 35mm slides.
3. Each entry must be properly identified with the contestant's name and address, securely wrapped, and accompanied by return postage. Address all entries to: Cover Contest, MINICAM PHOTOGRAPHY, 22 East 12th Street, Cincinnati 10, Ohio. All entries must be postmarked *no later than* September 16th, 1946.
4. All color shots will be returned whether accepted as Cover winners or not. Cash Prize Winners and Honorable Mentions will be announced as soon as possible. Send in as many entries as you like; good luck to you from the MINICAM staff.

TYRRELL



SIMON



MANSFIELD



THESE ARE THREE WINNERS OF LAST YEAR'S COVER CONTEST



# Presenting *Carl Mansfield*

"SWIMMING-HOLE SPECIALIST" AND MINICAM COVER CONTEST WINNER

**H**AVE YOU EVER tried to coax a clam into telling you about himself—how he came to be a clam, what he thinks of things in general? If so, you can appreciate what we were up against in trying to get background information out of a modest fellow like Carl Mansfield. When it comes to talking about himself, Carl makes the shyest bi-valve that ever flicked a flipper (or whatever clams flick) sound like a soap-box orator by comparison.

**THE SELF-PORTRAIT** was made by setting up a large plate glass mirror in front of the camera and then taking a picture. The negative was reversed in printing to make the image appear correctly. Mansfield lives in Bloomingdale, Ohio.



Oddly enough, a few pictures shot at random around the MINICAM offices brought an immediate response from Mansfield. This we cannot explain, for the signs reading: "Make Mansfield Talk" attached to our patented wrist-twister, rack, and iron maiden, were purely incidental. However . . . the important thing is the thumb-nail autobiography that Carl sent in, sudden like. Here it is:

"I'm 30 years old, single, and a partner in a grocery store—but I spend most of my time at photography. I got mixed up in this photographic business back in 1936 when my partner and I returned from a trip out west with two dozen film packs which we had exposed in a little box camera. Since we wanted duplicates from each negative, I decided to save some money by finishing them myself. It was after I had struggled through with this mess that it became clear to me that I could stand a little more knowledge in photographic techniques.

"I took a job in a studio and worked there a year, then went to a photographic school in New York for six months. Both the studio and the school were helpful in their own ways, but they didn't give me precisely what I wanted. My next step, therefore, was to enroll in the best school of all—the school of trial and error experience. I am thoroughly convinced that practice, practice, and more practice—combined with a conscientious effort to make each picture better than the last—is the only way to really learn photography.

"For the life of me, I can't think of any particular reason why I started photographing youngsters except as a result of



circumstances. Living in a small community where a wide variety of photographic subjects are lacking, I started taking pictures of the kids who were forever hanging around the store. Since I wanted something more than just portraits of them, I started thinking up ideas for pictures in which they would be doing something, settings where they would appear natural. For their services in modeling, I give each youngster a contact print (usually 5 x 7) of each picture I make—providing they give me a release signed by one of their parents. This has always been my basis of compensation and I now have a waiting list of models.

"I prefer to have a definite idea in mind before setting out to shoot pictures because this conserves time as well as helping to produce better results. When I have a definite idea for a picture in mind, I select the models I think best

suited for it, drive to a pre-selected spot, and start shooting. It has been thus with all my salon prints.

"Usually a situation or activity suggests a picture to me. Sometimes I have the youngsters reenact some activity just for the sake of a picture. My favorite camera is an 8x10 view camera (shown in the self-portrait), equipped with a 5x7 reducing back and a 12-inch Turner Reich lens. I prefer this large size because it enables me to do retouching on the original negatives. Considering the size of the equipment, however, you will understand why I photograph husky youngsters as a rule. It is no fun to carry an 8x10 camera with all accessories including tripod, extra film, synchronizer and etc., all by yourself. So, as I was saying, I like husky models . . .

"Many of my salon prints are taken directly against the light. I have always

#### SWIMMING HOLE





YOUNG FISHERMEN



CEDAR FALLS, OHIO

liked this type of lighting although it requires more care to obtain good results than is necessary with conventional lighting. In taking a meter reading it is important to let only reflected light from the subject strike the meter instead of the direct light. I give full exposure for the

shadow side, then keep the development short. Occasionally I use synchronized flash to fill in the shadow side where there is not enough reflected light. *Young Fishermen* and *Big Splash* are examples of this type of lighting.

"*Intermezzo* was originally taken



#### INTERMEZZO

against a foliage background which appeared very spotty in the final print. To eliminate this, the entire background was etched off, leaving the figures standing out against a dark background.

"Probably the most difficult picture I have ever made of children was *The New*

*Pet*. The idea came to me when I saw a neighborhood boy making a fuss over one of our Cocker Spaniel pups. So . . . I took the boy and three of his brothers along with the pup to a spot which I thought would make a good setting. Then the trouble began. Between trying to keep



THE NEW PET

the brothers from fighting and the pup attentive, I was soon exasperated. I only made one negative and after it was developed promptly rejected it. The boy seated on the ground was looking right at the camera instead of at the pup, and the foreground was burned up. I planned to try retaking it with a new set of models, but the pup died a short time later. Two years went by before I discovered the negative in a discard box and went to work on it with an etching knife and retouching pencil. I corrected the overexposed portion of the negative and turned the boy's eyes toward the pup. Since then it has been rejected in only one salon to date.

"People are sometimes surprised to learn that most of my pictures are "posed" shots—and I am often asked how I get children to pose naturally. I have found that children, in general, are very good actors and are willing to cooperate. I always explain the whole idea to them before I start making the pictures, and I make it a point to explain carefully just what is expected of each model. A bit of judgment is required in selecting the actual models; otherwise they may not be suited to the part. Once the models seem to have the idea, I ask them to act it out so I can see how it looks on the ground-glass. I then offer suggestions on how to

*(Continued on page 139)*





**A BAREFOOTED PHOTOGRAPHER** manipulating a studio camera in a brook looked to Ralph H. Marsh like good "subject material" for his 35mm outfit. When Marsh snapped the above picture, neither he nor Mansfield had any idea that this particular set-up would become a MINICAM cover.



**SCHOOL  
DAYS**

# "Neither Snow, nor Rain..."

By KOLMA FLAKE



Madison Lacy, Hollywood still cameraman for Selznick, shows how he delivers the goods on location. Production shots from "Duel in the Sun"

**M**ADISON LACY is a scholarly, on many Hollywood stages today, made gentlemanly looking photographer whose enormous wardrobe was not assembled to bewitch his photographic subjects. For although such glamorous personalities as Ingrid Bergman, Jennifer Jones, Ann Sheridan, and Rhonda Fleming have posed for Lacy, it is temperamental Mother Nature herself who demands that a Hollywood still cameraman stuff his closet with clothes.

Once in the early days, for instance, Lacy went to High Sierras to photograph publicity, technical, glamour, and portrait art for a motion picture. For two weeks he lived in a tent surrounded by snow which, unlike the corn-flake drifts found

a parka, fleece-lined boots, fur gloves, racoon cap and long woolen drawers mandatory.

Twenty years later Lacy wore the same clothes when he photographed Ingrid Bergman and Gregory Peck skiing in Selznick International's "Spellbound."

Lacy's preference in cameras and equipment, however, hadn't remained as constant as his taste in clothes over the twenty-year period. Speed Graphic and Rolleiflex cameras had replaced the Graflex. Panchromatic film had practically replaced orthochromatic film and with the addition of improved filters, the location shots were much more effective.



MADISON LACY—A SELF PORTRAIT

Moreover, he didn't have to improvise a dark-room as he once did out of some stray boxes and a pair of black sateen bloomers. Snowplows now keep the highways clear, so studio transportation can rush the film to the nearest airport and thence to Hollywood laboratories for processing. In emergencies, a studio car can take the photographer to the nearest local photographer or newspaper office where arrangements are made for him to use a laboratory.

For his latest location Lacy brought out of his capacious closet a big cream-colored Stetson, Western pants, violet shirts, kerchiefs, and sloping-heeled cowboy boots. With this wardrobe, he set out for a locale near Tucson, Arizona, where David O. Selznick's \$5,000,000 epic of the Southwest, *Duel In the Sun*, was being filmed. With picture stars Jennifer Jones,

**A STILL** cameraman must be alert to picture possibilities at all times. This unusual outdoor character portrait of Joseph Cotten owes much of its appeal to its casualness.



Joseph Cotten, Gregory Peck, Lionel Barrymore, Herbert Marshall, Lillian Gish, Walter Huston, Charles Bickford, Tilly Losch, Joan Tetzl, Harry Garey, Otto Kruger, Scott McKay, and Butterfly McQueen in the cast, Lacy's assignment was to photograph everything—scenic views and herds of running horses included.

For this task, he took three cameras, five lenses with complete sets of filters for each, three tripods, three reflectors, 30 film packs, 10 rolls of film for the Rollei, 30 dozen 8x10 and 50 dozen 4x5 cut film, 20 dozen 8x10 and 20 dozen 4x5 Kodachromes. No dark room was needed this trip.

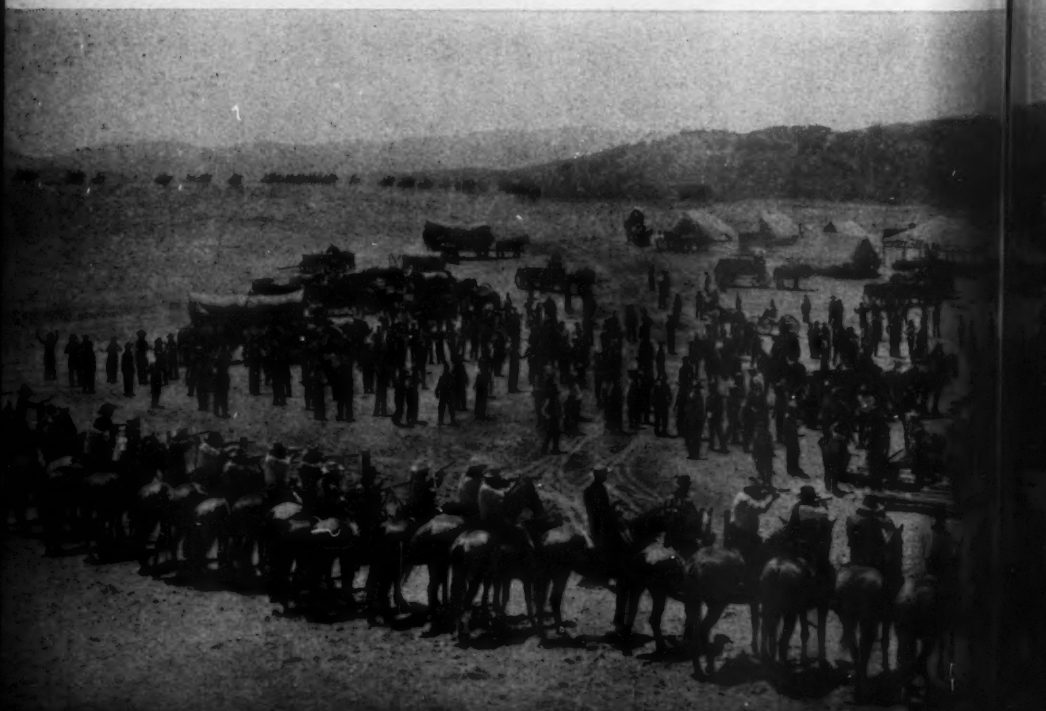
"We made arrangements to have Sam Levitz, a news photographer on the (Tucson) *Arizona Daily Star*, develop and print out rush shots," Lacy explained. "Strangely enough, I didn't meet him at all. We started out before dawn and got

in too late at night. The few times we did manage to get into the newspaper office during the day he was out on an assignment for the paper. He did fine work for us. I saw some of his photographs; his Arizona views were particularly fine. I wish I had had an opportunity to meet him for he could have helped me a lot.

"You know when you go into a new region, you have to consider the latitude, the season, and the peculiarities of the terrain—particularly in shooting color," he continued. "It pays to check with a local photographer on the problems of the territory. When you can, you worry less, for you can't see the results of your color work for two or three weeks. The Tucson location of *Duel In The Sun*, for example, had a heavy tendency toward yellow because of the grain stubble.

"In Tucson, we were comfortably ensconced at night in Nick Hall's Santa Rita

**A "MATCH-UP" SHOT** showing 800 feet of railroad line was one of the problems handled by Lacy on the *Duel In The Sun* location. The difficult



Hotel. Early in the mornings we'd take off for various locations, one of which was a high plateau about 40 miles outside the city. While it was really hot in Tucson, it snowed the first two or three days on the plateau. We went from extreme heat into freezing weather in less than an hour. I certainly wished that I had brought my parka with me, but the cowboy clothes and desert resort clothes took up too much room as it was.

"A camaraderie exists in a company on location. Players are somehow more relaxed and their poses more spontaneous. You get a live quality and a variety in background which you seldom achieve in a gallery. You can shoot faster out-of-doors, because there are no complications of scene and prop shifting.

"Despite these advantages, though, you have to watch your steps. The quality and quantity of beautiful backgrounds present greater problems of composition

than you have in gallery shots. It takes experience and thought to keep your backgrounds from competing with what you are actually trying to 'sell.'

"Too, while you don't have a battery of lights to contend with, at times you have to adjust nature's own lighting. I have utilized such items as a small mirror borrowed from a wardrobe woman's handbag, or a sheet or towel to serve as a reflector to counteract excessive backlight, or to accent a shot.

"When you find yourself stuck someplace with the wrong type of camera and there's a perfect shot to be made, you have to dig into a basic knowledge of photography. One such occasion arose when some running horses jumped a wide ditch. It was a beautiful opportunity for an outstanding picture but since I had only an 8x10 camera with me, I had to take a chance with the instantaneous adjustment on a Packard shutter. In addition, I had

part lay in matching small objects on the left and right sides of two separate negatives so that the finished picture would look like a single panoramic shot.





to get a head-on angle instead of a right angle shot such as I would have made with a 4x5."

"Are you ever in danger?" I asked.

"Well, there are times when you wonder if you will be able to run fast enough to get out of the way. While we were shooting a cavalry scene, I wanted to get a shot of the flags flying in the breeze as the men rode past. The moving picture camera was mounted on a boom, making a moving shot of the charge. I had to stand beside the boom, catch my shot, and run like hell to keep from being decapitated as the boom swung along. But that kind of thing is more or less usual in any picture. *Duel In the Sun* has a lot more in it than any other picture, on which I've worked. After all, we shot for 12 months. And we probably had more boom (or moving) shots than in



**GREGORY PECK'S** costume isn't a "part of the act." Arizona picture locations can be the opposite of a sun-bather's paradise. For the records, Lacy wasn't perspiring when he took this picture!



**KING VIDOR**, director of *Duel In The Sun*, takes time out for a cold lunch. This shot, made in one of the warming sheds, reveals a spirit of camaraderie which generally prevails over movie troupes on location.



any other outdoor picture. I found myself running a good deal of the time.

"Still, with all the physical aches and pains you suffer, with all the heat and dirt and cold and frost-bite, with all the primitive inconveniences, tension on your ingenuity and necessity to make snap judgments, locations are great fun. And satisfying, too."

"Maddy" (as he is known at the studio) completed his college education at the Billings Montana Polytechnic and Fine Art College. It was here that he took a course in psychology which he feels has been of immeasurable value to him as a photographer. "You have to get along with your stars if you want to get good pictures."

After finishing college, he headed for Los Angeles to enlist in the French Army

during World War I. Lacking the necessary \$600 for transportation to France, he later joined the U. S. Army.

While in Los Angeles, he had come in contact with the infant motion picture industry, and had become fascinated by it. As soon as he was mustered out, he headed for Hollywood.

His first job was with D. W. Griffith before such workers as "still-men" were known in the industry. Here he was hired to work in the laboratory. As a still photographer his first job was with Rolin Film Company, which later became the Hal Roach Studios. Harold Lloyd, Roach's partner, interviewed Lacy. Lacy gave him such terrific sales talk that Lloyd handed him a pack of twelve films and said: "Shoot these. If you're as good as you



say you are, I'll know it when I see the pictures."

On the set the next day, Lacy had an extra pack of film. For every shot that he was asked to take, he took two. That night he developed and printed the negatives, selecting the best twelve. As a result, Lloyd thought he was really a genius because every picture was tops.

"Misrepresentation?" Lacy answers, "Well, I got the pictures, didn't I? One of the prerequisites of being a good photographer is ingenuity."

When the Second World War started, Lacy again entered the Army. He was later commissioned, and ended up as Captain Lacy, in charge of the photo section of the 18th Base Unit of the Army Air Forces. Where was he stationed? At the Hal Roach Studios (which had been taken

over by the Air Forces for the duration) right where he'd started as a professional photographer. . . .

Lacy contends that a still photographer must have many skills in addition to actual all-round photographic experience and ingenuity to take pictures under any circumstances. Diplomacy and tact top the list of corollary virtues with intestinal fortitude and the ability to hold one's temper close seconds. Next he lists persistence, sufficient self-confidence to inspire confidence in subjects, then understanding and imagination.

He denies emphatically that a still-man has to have an extensive wardrobe.

"But, if you get as many varying locations to cover as I have, somehow you find you do acquire quite a variety of clothes," he admits.

**JENNIFER JONES** and Gregory Peck relax during one of the rare moments of warm sunshine that occurred while the *Duel In The Sun* company was on location south of Tucson, Arizona. The sweeping lines of the prairie schooner (opposite page) suggest those of a sailing ship. In the early days, sail-equipped wagons were actually experimented with as a means of cross-country travel.







## Brand new Anso "age of

### Questions and Answers about these new materials...

**What is Anso Color Roll Film?** A high-quality, subtractive color film with the dye-forming elements *within the emulsions themselves*. It can be processed in any photographic darkroom—in just 90 minutes—to give natural, lifelike positive color transparencies. The transparency is beautiful in itself, ideal for viewing against the light or by projection—and it will make a fine color print on Anso Color Printon.

**What is Anso Color Printon?** Printon is a color printing material somewhat similar to Anso Color Film in principle. It consists of three color-sensitive emulsion layers, each containing a dye-forming chemical—one magenta-forming, one

cyan-forming, one yellow-forming. Exposure through a color transparency (by contact or projection) yields, after processing, a full color print *directly*. No dye solutions, no separation negatives are needed.

**What do I need to make PRINTON prints?** Your regular darkroom equipment, a few additional trays or tanks, the special chemicals included in the Anso PRINTON developing outfit, a sheet of heat absorbing glass and a set of inexpensive gelatin filters.

**Can any transparency be printed on PRINTON?** Yes! Any properly exposed and processed color

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**T**HE era of color photography is here at last... With Ansco Color sheet film, users first found the way to living-color transparencies *they could process for themselves*.

Today, this advantage is extended to owners of 35mm cameras! And to users of 2 1/4" wide roll films—120 (B2) and 620 (PB20).

And now with Ansco Color Printon, you can make direct color *prints* from those transparencies—in your own darkroom!

*products for the  
color photography!"*

transparency can be used. We recommend Ansco Color Film transparencies particularly, but any good transparency should give a good Printon.

**Will local photofinishers be equipped for Printon printing?** Yes. We will help local commercial finishers establish Printon processing facilities as rapidly as possible everywhere. If you don't care to process your own color pictures, you will still benefit greatly from Ansco Color Film and Printon—for you will be able to see your finished color prints almost as quickly as black-and-white snapshots!

**Can slight variations in the transparency be corrected in the print?** Yes. Prints can be made "warmer" or "colder" than the transparencies by the use of Ansco Color Compensating Filters. **Ansco, Binghamton, New York.** A Division of General Aniline & Film Corporation. General Sales Offices, New York 18, N. Y.

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MOVIE FEATURE

# Lou Costello



## AMATEUR MOVIE MAKER

BY THEDA AND EMERSON HALL

ONE of the most eager home movie-makers in Hollywood is Lou Costello.

Every amateur dreams of having the kind of home-movie equipment that Lou Costello has. His income as half of the comedy team of Abbott and Costello has enabled him to buy everything from the latest 16 mm. movie cameras to viewers, splicers, a large special built film vault, an extensive library, and a complete miniature theatre.

Lou and his charming wife have kept a personal history of their two daughters, Patricia, 9, and Carol, 6½, since their birth. This record is made in a series of complete short stories about the children; one about the first step, the first tooth, and the first word, of each child, instead of just shooting a lot of film footage at random. This might well be an idea for other amateurs to follow. He calls these, "momentous occasion pictures."



**THREADING** the projector, prior to the usual evening show with Lou's daughter, Patty, lending advice. Costello has two projectors in his built-in projection booth so the audience doesn't have a "two minute wait while the operator changes reels."

*All photographs by  
Ed Estabrook, for  
Universal Pictures.*

Being somewhat familiar with major motion picture technique, Lou employs camera angle changes and close-ups to give his home movies extra "zip."

Lou does his own editing, cutting and splicing with the skill of a professional cutter.

It's a nightly routine in the Costello household to see a movie. Some of these are professional movies, but more often than not are pictures made by Lou himself or members of his family. The children are made ready for bed and the family then congregates in the theatre. These showings sometimes include film personalities, radio writers and other guests besides the immediate family.

His theatre was designed with the aid of Hollywood's professional designers. It has a built-in projection room, which contains twin projectors, and Lou has made a remote control switch for them so that while sitting in the theatre he

can switch from one reel to another without bothering to get up and re-thread the projector. The projection room also houses the viewer and splicer.

The theatre has a long projection throw, which gives a large image on the screen. The room is carpeted and the seats are deep, cushioned and comfortable. The screen is kept covered except during showings, by an electrically controlled curtain, manipulated by pressing a button as the theatre also doubles as a billiard room.

The film vault which contains his extensive library is in an adjoining room. It is built to all the best specifications for film preservation.

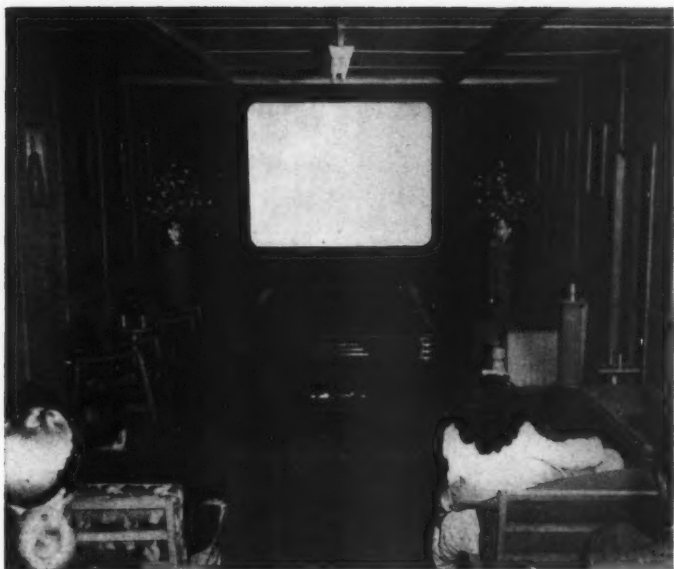
Each trip or tour that Costello takes in the course of his career he keeps a film record of it. His parents travel and they, too, bring back movies for the rest of the family to see. This is a wonderful medium of relating travels, for the Costellos are a devoted family whose lives center around the home and these films are a means of keeping them in close contact in spite of their busy lives.

Most of Lou's movies are shot in color, as it gives a more authentic conception of places and people. His free time and Sundays are given to his amateur movie-making. He uses a Cine Special camera and whenever possible he uses a tripod.



**REMOTE CONTROL** switch, on the arm of his chair enables Costello to switch to second reel, without retiring to projection room and disturbing guests.





**COSTELLO'S** combination theater and game room are an inspiration to any amateur movie maker. The permanent screen and curtain require just one foot in depth and the chairs can be arranged in a more homey fashion, if desired, when the show is over. An electric switch operates the curtain.

Lou believes in sharing both his wealth and his enjoyment of movies with others. One of the most commendable things being done to date, is the erection by Lou Costello, of the Lou Costello, Jr. Youth Foundation for boys in East Los Angeles, named for his little son who drowned some time ago. This is to be a place of great magnitude and is sure to do much good for young boys up to seventeen years of age. There will be a small but efficient theatre, where both educational and entertainment films in 16 mm. will be shown.

Another Lou Costello philanthropic enterprise is seeing that dozens of people in hospitals and sanatoriums see at least one picture a day. Projectors and film are taken around to these unfortunates in the hope of bringing some fun and entertainment into their lives. This is especially true when he hears of some bed-ridden child. Many people have been made

happy by this gesture.

We hope others will follow suit in bringing daily entertainment to convalecents. Lou Costello, we salute you.



**A RECORD** is kept of all films in Lou's lending library. A card index indicates which films are out and which he has shown recently.





*Gene and Lucille Wright, Ogden Utah photographers, have hit upon a scheme by which almost anyone with camera "know how" can make peacetime pin-ups pay.*

**A**LTHOUGH glamour gal pin-up pictures have been a popular dish with the boys overseas the past few years, most amateur and professional photographers missed the best bet of all in this line—personalized pin-ups for the young wife or girl friend to send to the guy she rates tops.

One photographer who didn't miss this angle was Gene Wright of Ogden, Utah. An indefatigable amateur of a few years past, Wright's camera hobby first led him out of a job with a brewery into regional fame as an ace newsphotographer, then into his own highly specialized, portrait and commercial studio.

A few glamour gals have become famous in pin-up poses, and, some poses made a few gals famous. But Gene is the photographer who came out with an extra special pin-up idea that has made his name familiar in army camps all over the world.

It all started one day at his studio when he stopped before his wife's desk.

"Say, what about this pin-up stuff—do you think soldiers really prefer some Hollywood gal's picture to a good photo of their own wife or sweetheart?" he asked.

Lucille Wright thought it over for a moment before answering. "Well, naturally they'd like their girl friend's picture, but the average pin-up picture is in another category. They are cute, provocative, flashy, and a point of envy and pride 'for them as has' as compared with 'them as ain't'."

"That's just what I mean," Gene said. "Pin-ups are cute because they feature bathing suits and short fur coats and plenty of sex appeal. The average snapshot or studio portrait can't compete in

*The "Personalized"*

## PIN-UP SERIES



By BOB ARENTZ

that company at all, but what I'm getting at is this—our customers have as much "umph" as Hollywood gals providing they are photographed that way. Supposing a soldier with a beautiful young wife or girl friend could choose between his own sweetheart in a pin-up pose and some Hollywood actress—what then?"

"What then?" Lucille was already sketching out ideas and sets and designs that would fit their studio needs. "Why then, we'd really have something. Let's get it going!"

Since that day two years ago, hundreds upon hundreds of "personalized" pin ups have gone to members of the armed forces everywhere in special pocket-sized folders designed to fit in a uniform pocket and in series of ten or more.

Gene and Lucille knew that just one picture would never have the appeal of a series—but knew also that the average soldier wife or war worker could not afford regular studio portrait prices for a many-picture series. So—without sacrificing quality, they figured out a way to make pin-up pictures in a series for as low as two dollars apiece.

Naturally this meant that retouching was out—which turned out fine since most of the printing was by projection on  $2\frac{1}{2}$  by  $3\frac{1}{2}$  inch paper.

The average "personalized" pin-up sitting consisted of ten to twelve poses—

**BETTY RAE ADAMS**, 20 year old winner of several "Queen" contests, is a typical personalized pin-up fan. 5 feet, 2 inches tall, brown eyed and golden haired, Betty has new pin-up pictures made for her favorite guy whenever she acquires a new set of togs. Her mother, incidentally, makes all her clothes. The lucky guy? Her husband, naturally! Disappointed?





twenty to twenty-four dollars. Their popularity was enormous. They were cause for air-mail special-delivery requests that drummed out a single message "Send us more!" Orders for reprints and for eight by ten prints in series of a dozen flooded the studio.

Shooting mostly with a 4x5 Speed Graphic, Gene and Lucille found no need to worry about planning out their sequence of poses. It was a "natural" and the series dictated themselves.

First, of course, comes a good head and shoulders portrait—a friendly, smiling, gay picture. Next is a slightly sultry draped shot in the best Hedy Lamarr tradition; warm tones in a dark low key, with plenty of "come hither" glint in the eyes. After that, perhaps a bathing suit shot. Something to out Grable Betty—or at least an "A" for effort.

Short fur coats go over big. Let the others collect "art" from *Life* and *Yank* magazines, the G.I. who got a set of pin



ups from Gene Wright's studio didn't have to look any farther.

Then, of course, there was the "shower bath" picture. A judicious bit of towel draping, hair done up in a bun—a shower curtain set up in the studio and some warm water sprinkled on by Lucille while Gene stood ready to click the shutter at just the right moment.

Another popular pose was—and is—the "I'm making up pretty so I can pretend you're here for a date tonight" shot, taken at a studio dressing table with the boy friend's picture in prominent display on the top.

Surprisingly enough, the Wrights have discovered that soldiers aren't the only ones who go in for pin-up pictures. The girls themselves are fond of them, too. Some even began having pictures made in a series in a quasi-diary form. A few months go by, some new duds are added to the girl's wardrobe, and off she trots to the studio for pin-ups showing off her new togs.

One set the Wrights recently made for a stenographer became so popular that nearly every girl in her office heard about them and came around to see, and, having seen, decided to follow suit. A deluge of phone calls swamped the studio so that the duller, routine portrait business was crowded right out into the back alley.

Peace time pin-up pictures have a sales appeal all their own. Where the average girl is a little reluctant to spend ten dollars for a single regular portrait, she seldom has conscience-pangs about spending thirty dollars for a series of pin-up pictures.

Since there is no retouching on the negatives, pictures can be made for \$2.00 a pose. Even with dressing room changes between pictures, the time for a pin-up sitting is not much longer than that for a standard portrait. Moreover, the very idea behind pin-up posing seems to preclude loss of time due to stilted poses and strained expressions. The girls think it is fun and the pictures invariably show it. They come back again and again for

*(Continued on page 140)*



# OBJECTION SUSTAINED!

## Lars Moen takes the stand on Optical Coating

I AM more than a little disturbed by some of the statements made by Mr. Eugene Wyble in the May issue of *MINICAM* about optical coating. Some of them would have been approximately true in 1940 or even 1942—but improved methods of optical coating have rendered them obsolete. Statements of this sort tend to confuse the poor photographer who is trying to decide whether or not to have his lenses coated. To get down to cases, let us quote a few of Mr. Wyble's statements:

"A coated lens has a dull, purplish appearance." This is true only in particular cases. The color of the coating applied depends entirely on the purpose for which the lens is to be used. In the early days, when coating was poorly understood, the notion got around that unless a coating was purplish, it was no good. Coating is applied to give maximum efficiency for the color we are most interested in. For color photography, a complex lens will be coated with some surfaces purplish, some brownish, some bluish, some pinkish, so that the overall result will transmit white light as white. Early lenses coated with all purplish surfaces were measured at the Paramount Studios in Hollywood about 1942; green was out of balance by 6%, a serious item in color photography. So "all-purple" coatings are as extinct as the mustache cup.

"This film is one-quarter of a wave length of light thick, figuring in the green side of the spectrum." As mentioned above, this is true only if we use an all-purple coating.

"Should the coating be made a half wave thick, it will lose all effectiveness, and reflect as much light as an uncoated optic." This is a popular misconception. A coating of any thickness of fluoride will kill about half of the surface reflection. Coating has two totally distinct effects, one due

to interference (as mentioned by Mr. Wyble), and the other due to the fact that the fluoride coating has a refractive index midway between that of glass and that of air, and it therefore has a "buffer" action at the interface. Reflectivity varies with the square of the difference of index between the two media. The difference between air and glass is usually in the neighborhood of 0.5, which, squared, is 0.25. If we assume, for simplicity, that the fluoride has an index halfway between the two, then the difference at the air-fluoride surface will be 0.25 and that at the fluoride-glass surface will also be 0.25. This figure squared is 0.0625. Adding the two together, 0.0625 plus 0.0625 equals 0.125, or exactly half the reflection from the uncoated surface. The other half can be largely suppressed by interference, if we make the film one-quarter of a wavelength in thickness—but regardless of thickness, the reflectivity will never be as high as that of the uncoated surface. (See page 280, "Photographic Optics," Cox.

"Then the glass must be heated during the coating process, with the added danger of cracking." I know of no reputable firm which does this; it is only necessary if primitive and outdated vacuum techniques are employed. I have seen thousands of lenses pass through the laboratories of Acra Instruments in Hollywood, from one end of the process to the other, and I can affirm that no heat was ever applied to any of them, nor were the elements uncemented.

"From the average photographer's standpoint, the cold coating is useless, as it is too easily removed to be worth applying." Partially true in 1940, but not so today. If Mr. Wyble is in the neighborhood of Hollywood, I invite him to bring his own piece of glass to the Acra laboratories and watch every step of the coating

(Continued on page 138)



Portrait by  
William Kals



*"For Better Child Portraits . . .*

## **Stop Down-Shoot Fast!"**

*says William Kals, of Vancouver*

**F**OR a man who started his camera career after an hour's instruction from a drug store clerk, William Kals has done remarkably well! Vienna-born, Kals came to Canada in 1940, and today his portraiture ranks among the best in the Dominion.

### **Has "Recipe" for portraits**

"I have a definite recipe for baby pictures," Kals says. "I follow the youngster on the ground glass of my 4 x 5 GRAFLEX and wait until I see a good expression—then I shoot as fast as possible with the lens stopped down! That way I can stop fast action and at the same time have clarity."

### **Uses photoflood for portraits**

"Two photofloods," Kals continues, "a number four and a number two are my standard

lights—but I often use several small spots to pick up highlights in the hair."

### **Makes subject feel at ease**

"Give the youngster something to play with—then make some noise to attract his attention. When the baby looks up, make your exposure! You'll get a delightful, spontaneous expression on your print." Kals adds, "I use a 4 x 5 R.B. GRAFLEX not only because of the indispensable ground glass, but because the long focal length helps get bigger shots of the subject's head." GRAFLEX, Inc., Rochester 8, N. Y.

## **GRAFLEX, INC.**

VISIT Graflex Information Centers—At 50 Rockefeller Plaza, N. Y., and 3045 Wilshire Blvd., Los Angeles, Cal.

# PHOTO DATA

CLIP SHEET FOR PERMANENT REFERENCE

## FILM EXPOSURE INDEX NUMBERS

FILM manufacturers are changing to the American Standards Association method of rating films for speed, and exposure meter manufacturers are changing the emulsion ratings on their exposure meters accordingly. The ASA value is established in accordance with the sensitivity of the film, irrespective of the exposure meter with which it is used. Previously, each film manufacturer had its own method of determining the emulsion speed number of films and each exposure meter concern had another. This standardization is a big step forward in aiding the photographer to know what exposure to use. Under the new system, in which film speed ratings are known as Exposure Indexes, speeds will be published which can be used directly

with exposure meters such as the Weston, the new General Electric, the DeJur and others of similar calibration.

Since Color and some other reversible films have less exposure latitude, it is considered desirable to give separate settings for use with the present Weston and old General Electric meters because of a slight difference in their calibration.

As with other rating systems, the Exposure Index should be regarded as a basis for trial. Results may differ due to variations in equipment, use of the meter and handling of photographic materials. Exposure Indexes should be raised or lowered if results consistently indicate a change.

### SHEET FILMS

Film Exposure Indexes  
Daylight Tungsten

#### KODAK

Super Panchro-Press,		
Sports Type	250	200
Tri-X Pan	200	160
Super Panchro-Press, Type B...	125	100
Ortho-X	125	64
Super-XX Pan	100	64
Super Ortho-Press	100	50
Portrait Pan	50	32
Super Speed Ortho Portrait...	50	25
Panatomic-X	32	20
Commercial Ortho	32	10
Commercial (and Matte)	25	6
Infrared (No. 25 filter)	8	

#### ANSCO

Triple S Pan	200	160
Triple S Ortho	125	64
Superpan Press	100	64
Isopan	50	32
Superpan Portrait	50	32
Supersensitive Plenachrome...	50	25
Commercial Pan	25	12
Commercial Ortho	25	12
Commercial	25	6

#### DU PONT

Defender Arrow Pan	100	64
Defender Ortho 7	100	50
Defender X-F Pan	50	32
Defender X-F Ortho	50	16
Defender Portrait	24	8
Defender F. G. Pan	24	16
Defender Pentagon	24	16
Defender Commercial	12	4

#### GEVAERT

Ultra Panchro	50	32
Superchrome	25	12

### ROLL FILMS AND FILM PACKS

Film Exposure Indexes  
Daylight Tungsten

#### KODAK

Super-XX Pan	100	80
Super Ortho-Press (packs only)	100	50
Plus X Pan	50	32
Verichrome	50	25
Infrared (No. 25 filter) (rolls only)		8

#### ANSCO

Superpan Press	100	80
Supreme	50	32
Plenachrome	50	25

#### GEVAERT

Superchrome	25	12
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### 35MM AND BANTAM FILMS

Film Exposure Indexes  
Daylight Tungsten

#### KODAK

Super XX	100	64
Direct Positive Pan (reversal Film)	64	50
Plus X	50	32
Panatomic X	25	16
Infrared (with No. 25 filter)		8

#### ANSCO

Ultra Speed Pan	100	64
Supreme	50	32
Minipan		5

# PHOTO DATA

CLIP SHEET FOR PERMANENT REFERENCE

MINICAM  
PHOTOGRAPHY

## FILM EXPOSURE INDEX NUMBERS

### DU PONT

Superior 3	100	64
Superior 2	50	32

### GEVAERT

Panchromosa	50	32
Panchromosa Microgran	32	24

ANSCO 16mm		
Supreme Negative	50	32

DU PONT 16mm		
Negative Type 301	64	40
Negative Type 314	40	25

## FILMS FOR COPYING

Film Exposure Indexes  
Daylight Tungsten

Recommended Settings For  
Weston Meter GE Meter  
D T D T

### KODAK

Super-Panchro Press, Type B*	25	
Super Ortho-Press*	12	
Contrast Process Pan	20	12
Contrast Process Ortho	20	10
Portrait Pan*	8	
Panatomic-X*	5	
Micro-File (35mm)	3	
Commercial Ortho*	8	2.5

### High Contrast

Positive Safety (35mm)	8	2
Commercial and		
Commercial Matte*	6	1.5
Positive Safety (35mm)*	1.0	0.25

Infrared (with No. 25 filter)\*

8, 16, 35mm Kodachrome

Film, Type A

Kodachrome Professional Film,

Type B

(Read Meter on white surface in the copying position)

\*For continuous tone rather than line work.

### ANSCO

Minipan	5	
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### DU PONT

Defender Process Panchromatic	10	
Microcopy (35mm)	5	
Defender Process	4	

## MOVIE FILM—BLACK AND WHITE

Film Exposure Indexes  
Daylight Tungsten

### KODAK 16mm

Super-XX Negative	125	80
Super-XX	100	80
Super-X	40	32
Pan Negative	32	20

### KODAK 8mm

Super-X	40	32
Pan	10	8

### ANSCO REVERSIBLE 16mm

Triple S Pan	100	64	125	100
Hypan	32	24	48	32

### ANSCO REVERSIBLE 8mm

Triple S Pan	100	64	125	100
Hypan	32	24	48	32

## COLOR FILM—MOVIE AND STILL

Recommended Settings For  
Weston Meter GE Meter  
D T D T

### KODAK COLOR FILMS

#### Kodachrome Sheet Film

Daylight Type	10	16
Type B	4*	6‡

\* Exposed through Wratten Filter No. 85B.

‡ Used in Mazda Only.

#### Kodachrome Roll Film

8, 16, 35mm,				
Bantam, Daylight	8	3‡	12	5‡

8, 16, 35mm

Bantam, Type A

‡ With recommended filter.

Kodacolor Roll Film	20	32
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### ANSCO COLOR REVERSIBLE FILMS

#### Color Sheet Films

Daylight Type	8	12
Tungsten Type	8	12

#### Color 35mm and Roll Film

Daylight Type	10	16
Tungsten Type	10	16

#### Color 16mm Movie

Daylight Type	8	12
Tungsten Type	12	16

# CLASSIFIED ADVERTISING

**MINICAM PHOTOGRAPHY** has 90,000 paid A. B. C. monthly circulation average last 6 months of 1945, including manufacturers, jobbers and dealers in the photographic industry, as well as well-known photographers, instructors and classes in photography, advanced amateurs, beginners and Technical Libraries of EVERY Army Air Base in America. These 90,000 readers are an influential market. Want Ads: 15 cents per word including name and address. Zone number free. Minimum 10 words, payable in advance. All ads restricted to agent type. Forms close May 10 for July issue.

## WANTED TO BUY

**WANTED**—35mm Stihman Development System, also flash lens for 55mm DeVry Camera. Box 778, Chicago, 90.

**CASH** for good used 16mm sound subjects; send list; Bard—3420 16th Street, Washington 10, D. C.

**WANTED**: Automatic Rollei-flex, Icoflex III or Icoflex I, in good condition, Esther Bubbly Room 1606, 30 Rockefeller Plaza, New York City 20.

**64x84 GRAPHIC CUT FILM** Holders, Richard Prince, 1141 Larchmont Cres., New York City 24.

**WANTED URGENTLY**: Kine Exacta, Leica, Contax, Rollei-flex or other fine imported camera. 5248 Pennway, Philadelphia 24.

**SEND** us your camera today. Will send certified check by air mail immediately. Items held ten days for your approval of our price. Free estimates—for photo equipment. "Cleveland's Camera Supermarket," 1000 East 12th Street, Main, 1900 E. 9th St., Cleveland, Ohio.

**ORIGINAL NEGATIVES** (prints or slides if negatives are not available) from amateurs or professionals. Girl photos wanted—pin-up type or artistic poses. Enclosure return postage. Payment on acceptance. Phil's Photo Exchange, Box No. 2162, Columbus 16, Ohio.

**ART SLIDES**, pictures and film wanted all sizes. Will pay best prices. Amateur or professional. Edwards Hobby Exchange, Box 232, Kent, Ohio.

## FOR SALE

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**24 REFLEX OWNERS**—You need Flexhock! Simplifies focusing—Eliminates glare. A real necessity. Deluxe model \$1.00. Your dealer or Spencer Co., Box 52B, Mount Vernon, New York.

**F25 COOKE LENS**, 6 1/2" \$124.50; New coated 12" Carl Meyer F4.5 lens in Betax 5 Shutter \$199.50; 5x7 B&L Wide Angle Prostar, barrel \$29.50; F2.7 Zeiss Tessar 6 1/2" barrel \$129.50; New Coated Ilex Paragon in Acme Synchro shutter, \$124.64; F1.4 Zeiss Biotar 2", coated for Leica, \$249.50; F3.5 New Cooke Lens Electric Diaphragm mount \$149.50; New double cut film holders all sizes; F-R adjustable cut film tank \$8.94; 9x12 double extension boxes against 3 holders, film pack adapter case at \$34.50; excellent used Master 715 meters, case \$20.00; New Weston Master 715 meter with case \$31.46; New Cooke Lens Electric Diaphragm meters with case, \$25.60; 5x7 Home Portrait Graflex with 10" Zeiss Tessar F4.5, extras \$34.00; 3 Linhof and Universal Jewels with or without lenses: 6x13 Rollei-flexscope, Tessars, Prostars, case—\$34.00; 6x13 Stereo Ideal, F6.3 90mm Tessar in compur, case, holders, film pack adapter, \$150.00; New Model Auto Focus Solar enlarger F4.5 3 1/4" Coated Wollensak

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**UNIQUE** plastic aluminum eye-piece, new design fits your rangefinder (Kalart-Meyer) cuts extraneous light. Improves focusing. Guaranteed. Write for circular. "M" Photo-Mart, 365 E. 193 St., N. Y. C. 58.

**SURPLUS** Cameras. Scarce Items new, used, Bargains. "Camera Guide," 126-A Lexington Avenue, New York. Latest Edition well worth 25c (coin).

**NEW 2"** Kodak Ektar F3.5 Rimset Comour Rapid Shutter, 1 to 500 second \$29.00. New 2" Kodak Anastigmat F3.5 Rimset Comour Shutter 1 to 300 second \$24.50. New 4 1/4" Kodak Anastigmat F4.5 Comour Rimset Shutter 1 to 250 second \$42.50. 6" Carl Zeiss, F4.5 Barrel \$46.50. Krauss Tessar 3" F4.5 Barrel \$29.50. Goerz Hynar 3" Barrel \$32.50. New 3 1/4" Cooke F4.5 Barrel \$38.50. Cooke 2 1/4" F3.1 Barrel \$42.50. 1-inch 3" F4.5 Barrel \$17.50. Photo Cine 2" F2.9 Barrel \$29.50. New Schneider I lenses: Comour 4 1/4" Bore with 50, Xenar F4 Bore \$82.50. Tele Xenar 1 1/4" F5.5 \$122.50. Angulon Wide Angle 3 1/4" F6.8 \$54.50. Xenar 7 1/4" F3.5 Barrel \$82.50. Xenar 9 1/4" F4.5 \$122.50. Dallmeyer Telephoto 12" F6.8 Barrel \$92.50. 1 1/2" F7.7 Barrel \$120.00. Astro 12" Telephoto F5. Focusing Mount \$195.00. Astro 8" Focusing Mount \$160.00. Camera Mart, 70 West 45th Street, New York.

**PHOTOGRAPHERS** Chemical Sales, weighs 1 to 50 grains and 0 to 8 ounces. Professionals type, made by Fairbanks Morse Scale Co. Regular \$14.25, special price \$9.95 postpaid, cash with order. G. Grostieck, 1632 Lauderdale Ave., Lakewood 7, Ohio.

**LOW COST 8-16MM** rentals, sales. Large list. Kodachrome sample, dime. Warrington, 1418 Knecht Ave. Halthorpe 27, Md.

**ROLL FILM, FRESH STOCK**; size 120 or 620, 35c; size 116 or 616, 35c; size 127, 27c; minimum order 3 rolls. One roll free with every dozen order. Postpaid. Send check or M. O. L. S. Bryar Sales, 643 Coster St., New York 59.

**KODAK** Bantam F4.5, \$27.18; Argoflex Model E, with case, \$54.00. Allan's, Box 2130, Cleveland, Ohio.

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**"HOW TO OPEN and Operate a Professional Studio"**, Instruction Sheet, Personal advisory service! Bunnell Studio Co., P. O. Box 281, San Leandro, Calif. **NEGATIVE Retouching**. Short, easy, professional course trains you to earn big money at home. Fascinating hobby. Free booklet. Duval School, Dept. C, 8519 Sunset, Hollywood 46, Calif.

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**ADVANCED AMATEURS** easily turn professional. Details for stamp. Frank Smith, Photographer, Midland Park, New Jersey.

## FILMS

**8-16mm SILENT, SOUND FILMS**. Big Discounts! Free developing, Better Films, Exchanges, Catalogue of 3000 films, etc. Two three cent stamps. Reed, 7508 Third Ave., Brooklyn 9, N. Y.

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**ANSCO** Movie Camera Film, 8mm 25' double Weston 24, \$2.48. Weston 100, \$2.73; 16mm 100' Weston 32 or 100, \$6.60. Anscolor \$8.75. Processing included. Write for list of photographic equipment. Conner Films, Port Clinton, Ohio.

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**LABORATORY Negative Retouching**—Regular to extra fine from 35c an inch of retouching from neckline to forehead. For better understanding write on back of proof if contacted or size of enlargement. We retouch Speed-Graphic negatives. Mailing on your expenses. Cell's Photo Shop, 346 E. East 13th Street, New York 3, N. Y. (Manager, Prof. E. Cell's) ALGONQUIN 4-4107.

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**SLIDES.** Black and white, made from your favorite snapshots, 6 for \$1 in standard 2 x 2 cardboard mounts. Send any clear photos under 8 x 10 (to be returned). No negatives. Jane Sherer, 16 Victory St., Waukegan, Ill.

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#### MISCELLANEOUS

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**PHOTOS** of attractive living models. For catalog of models available to commercial photographers and responsible amateurs send a quarter to **FREE LANCE MODELS**, 64 W. Randolph St., Chicago, Illinois.

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Each film is properly wrapped  
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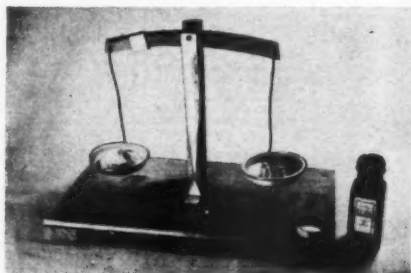
## GADGETS, KINKS AND SHORT CUTS

*We pay from \$2 to \$7.50 for any Gadget, Kink, or Short Cut published in this column. Ideas on movies or stills are acceptable.*

### Home-made Photo Scale and Coin Weights

THE photo scale shown in the photograph below is very sensitive and is accurate enough to be used in weighing chemicals for the compounding of photographic developers and other solutions.

Readily available scrap material was used to make the scale. A board approximately

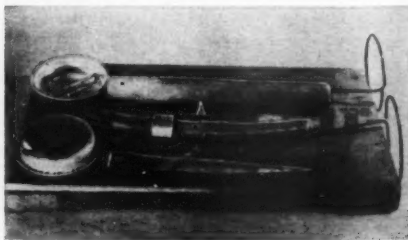


8"x12" will do for the base. The post is a section of window shade roller. The slightly curved cross-bar or beam is half of a wooden dress hanger. The pointer, the zero adjustment and zero indicator are made of tin can metal. Holders for the trays are made of coat hanger wire. The trays are lids from shoe polish cans.

First step in construction is to attach the post to the base board with a flat head wood screw. The screw should extend into the post about  $\frac{1}{2}$ ". The post is approximately 8" long.

The cross-bar or beam is attached to the post with a  $\frac{1}{8}$ " smooth metal pin, about 2" long. The pin fits snugly in the hole drilled in the post but the hole in the beam is large enough to allow it to swing freely.

Examination of the photographs reveals how the tray holders are shaped from coat hanger wire. The holes in each end of the beam are



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top-grade paper	5 x 7 . . . 30c	3 for . . . 75c
used exclusively,	8 x 10 . . . 60c	3 for . . . \$1.50
Cropping service	11 x 14 . . . \$1	16 x 20 \$2.00

free of charge. Quantity prices from same negative.  
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Send your 35 exposure roll to us. You'll get professional fine grain developing vapo-rated to prevent scratching, with each good exposure enlarged to 3 1/4 x 4 1/2. We do not use automatic or mass production machinery but each negative is given individual attention. 15 exposure roll 70c.

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large enough to permit free movement of the tray holders so friction will not interfere with the accuracy of the scale.

In the second photo you will notice that the center pin as well as the ends of the tray holders extend about 1 1/2" at the back of the scale. It was constructed in this manner so it could be quickly and easily be assembled for use or taken apart for storage. It can be kept in a flat cardboard box for compact, dust-free storage.

The vertical metal pointer at the center of the beam is to indicate exact balance of the beam. It is made of tin can metal as is the smaller pointer attached to the base of the scale. The large pointer is bent in a U shape over the beam and the center pin holds it in place.



Zero adjustment of the scale is made by wrapping a short strip of tin can metal around the beam on the light side. By sliding this small weight back and forth you can get a perfect zero adjustment of the scale before you start to use it.

Weighing out chemicals is done by placing balance weights in the left hand pan and the material to be weighed in the right.

You can make your own set of weights by weighing out small bags or packages of shot or similar material on another scale.

Another method is to use coins as weights.

**COIN WEIGHTS:**

	GRAINS	GRAMS
Dollar . . . . .	412.5	26.73
Half . . . . .	192.9	12.50
Quarter . . . . .	96.4	6.25
Nickel . . . . .	77.1	5.0
Cent . . . . .	48.	3.11
Dime . . . . .	38.5	2.50

It is not possible to get exactly 1/4, 1/2, and 1 oz. with any combination of coins. The following combinations are approximately 6% heavier than the weights given.

- 1 Nickel plus 1 Dime = approximately 1/4 oz.
  - 2 Nickels plus 2 Dimes = approximately 1/2 oz.
  - 4 Nickels plus 4 Dimes = approximately 1 oz.
- Robert Scott.

#### Temporary Cut Film Tanks

TEMPORARY tanks for developing small sizes of cut film and film packs can be made by cutting waxed paper milk containers to size.—S. Ziegler.



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Accommodates cut film and film packs of all sizes up to 4 x 5; develops 12 films all at one time. Genuine bakelite. Impervious to chemicals. Economical with solutions. Price, \$7.95 plus tax.

#### FR ADJUSTABLE ROLL FILM DEVELOPING TANK (Model C)



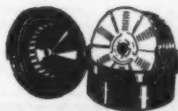
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#### FR "SPECIAL" ADJUSTABLE ROLL FILM DEVELOPING TANK



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$3\frac{1}{2}$ " Fedar mounted in barrel with Iris Diaphragm. Fully corrected for chromatic and spherical aberrations. Makes sharp, sparkling enlargements from miniature up to  $2\frac{1}{4}$ " x  $3\frac{1}{4}$ " negatives.

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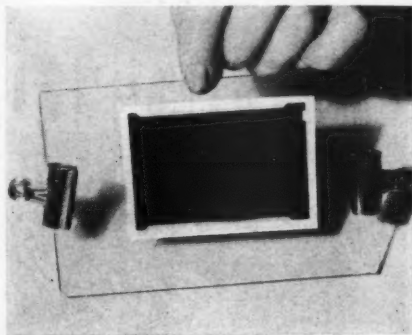
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Makers of Photographic & Electronic Devices

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#### Substitute Printing Frame

TWO pieces of glass and two metal paper clips can be used to make an emergency



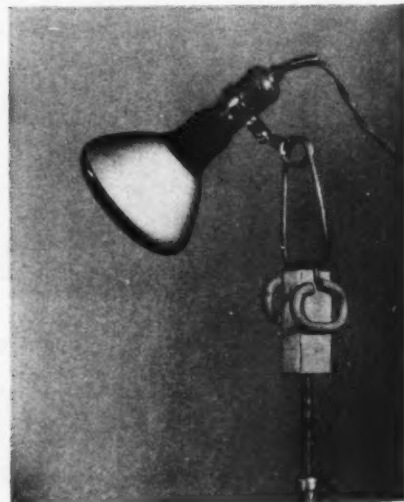
printing frame for contact prints, as shown.—  
*Herman Klein.*

#### Protection

IN darkrooms where there is no running water and the trays are placed on a table or bench, if they are placed in a large cookie or similar tray, spilled chemicals will be caught in the tray and will not damage the table.—  
*R. Crafts.*

#### For Lamp Clamps

WHEN using lighting stands I find it very convenient to have the lights on turning heads, which also prevent clamps from slipping. To



accomplish this I clamp the reflector onto a small block of wood that has a hole drilled  $\frac{3}{4}$  the way through the center, lengthwise and which fits onto the upright rod. This enables me to "pan" the lights easily without having to turn the stands.—*George T. Lundeen.*



# Color Prints

by

## CURTIS ORTHOTONE TD PROCESS

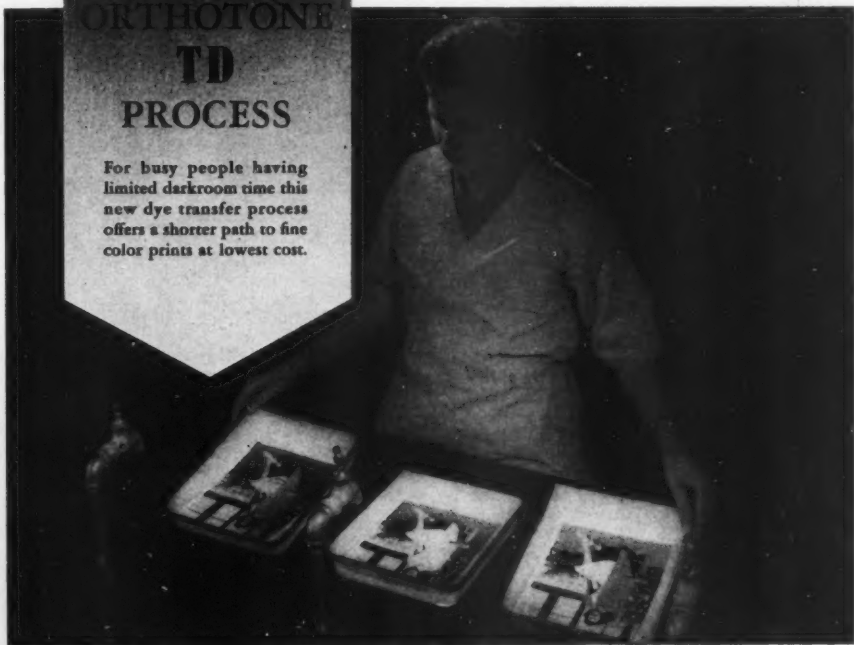
For busy people having limited darkroom time this new dye transfer process offers a shorter path to fine color prints at lowest cost.

**FAST** Entire darkroom processing time about 10 minutes per subject. In 4½ minutes you know whether your exposures are correct and in proper balance.

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**RAPID DYE TRANSFER** in colors of highest purity and permanence.



**FINISHED COLOR PRINT** of finest possible quality from color film.

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List of other subjects sent with each order.  
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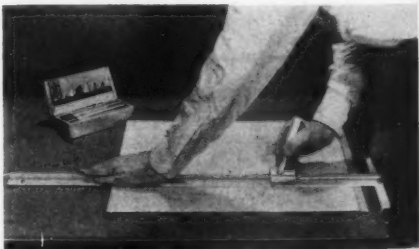


outs, flip-flops, swing-arounds, forward and back rolling and many other novelties.

This unit accommodates any standard 8 mm or 16 mm movie camera. It is a precision made product in keeping with the quality of the B & M line of photographic lighting equipment.

### Mat and Beveler Knife Guide

THE Exacto Mat and Beveler Knife Guide gives the amateur the wrist control of a professional mat cutter. It will cut either straight mats or bevel at an exact 55° angle. It is made of the new lightweight, but strong metal, magnesium. Designed like a T-square, the knife guide can be held firmly against a table with



the body, leaving the hands free to hold the mat and guide the knife. A patented magnesium block slide, with a 30 inch scale plainly visible while cutting, helps to prevent over-cutting. There is ridging on the back to give extra protection against slipping. Complete with a No. 6 X-acto Knife, the set is available from dealers for \$7.50. It is manufactured by X-acto Crescent Products Co., Inc., 440 Fourth Avenue, New York 16, N. Y.

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Probably more salon prints are made on Gevaluxe Velours than on any other paper. Now you can get this velvety paper that gives almost three-dimensional results. Ask your dealer for Gevaluxe Velours.



You can't get more in the print than you have in the film . . . and that's where Gevaert precision quality counts! Famous Gevaert 35 mm film for miniature cameras available in *Panchromosa* or *Panchromosa Microgran*, are fast, color-sensitive, fine grain emulsions in easy-to-handle daylight-loading cartridges that prevent edge fog and stress marks. Remember, Gevaert costs no more.

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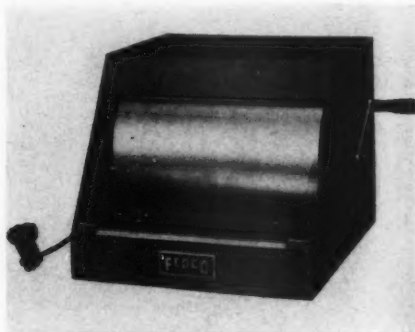
Dept. MP-6, 6916 Romaine St., Hollywood 38, Calif.

## Drum Dryer Hand or Motor Driven

FEDCO Products Company has announced the addition of the Fedco Drum Dryer to its line of photographic print dryers.

This new dryer, incorporating a number of new and exclusive features, is manufactured in two models, for either manual or motor drive. Its scientifically designed heating system consumes only 300 watts, and may be used on 115 volt AC or DC current. It occupies bench space of only 18 inches square and 15 inches high.

The chrome-surfaced drum is heated by an electrical element mounted on the inside sur-



face, giving even heat distribution all over the drum. The prints are dried evenly and the heat system is controlled to such an extent that prints cannot be scorched. A newly developed device enables the electric current to reach the heating element without slip rings or other potential sources of trouble.

The dryer has a continuous single belt made of the best quality duck, pre-shrunk, and held automatically to prevent sideslip. This is an exclusive feature of the Fedco Drum Dryer. Prints up to 14 inches wide may be fed into the dryer, or any number of prints up to that total width may be placed on the belt at one time. The drying capacity varies with the weight of the paper being dried. For photographic single or double-weight paper prints the capacity is 50 prints an hour with the hand-driven model, 65 with the motor-driven model.

The hand-driven model will sell at \$65.00. The price on the power driven model has, as yet, not been established. For additional information on the new Fedco Drum Dryer write direct to Fedco Products Company, 37 Murray Street, New York City.

## War Booklet

A BOOKLET every photographer will want to have as a photographic record of the war has been compiled and is being offered by Graflex Incorporated. In addition to being a record of the war effort at Graflex, it is a presentation of fine work done by photographers on all fronts

A copy of "Great Moments of the War" can be had by sending ten cents to Graflex, Inc., Room C, Rochester 8, N. Y., or by dropping in, at the Graflex Information Centers in New York or Los Angeles.



# ANNOUNCING!

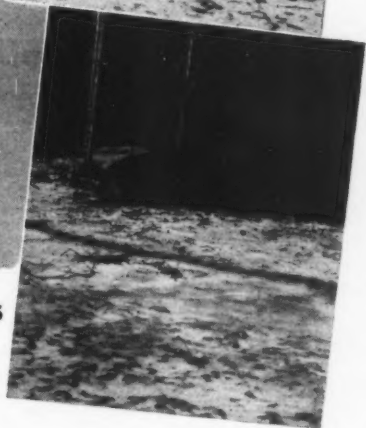
## WOLLENSAK'S **NEW** *Raptar* TELEPHOTO LENS (TRADE-MARK)

Here's the modern telephoto lens you've been waiting for — to help you take nature and architectural shots, distant travel scenes, sports pictures, news pictures and many more.

Wollensak's new Raptar Telephoto is *not* an attachment, *not* a supplementary lens. It's a finely corrected, self-contained anastigmat with short back focus. Produces large images otherwise impossible to get with the average reflecting, press or view camera that has short bellows.

Operates at a speed of  $f5.6$  — fast enough to meet most picture-taking conditions. Has flat field, excellent covering power. Treated with Wollensak's anti-reflecting WOCOTE to reduce flare and internal reflections, give sharper, more brilliant images. Light, compact, easy to handle; takes same exposures as required for any  $f5.6$  lens.

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Yankee Bakelite Trays  
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 8x10 ..... \$1.00, 11c E. T.  
 11x14 ..... \$1.95, 22c E. T.

Mini-Table Tripod .... 95c, 11c E. T.

Trojan Chemical Thermometer \$2.95

DeJur Autocritc Exposure Meter,  
 with case .....\$23.65, \$1.65 E. T.

DeJur Exposure Meter 5B, with  
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## Kodak Medalist II Announced

THE Kodak Medalist, which produces 2¼x3¼-inch pictures, will soon be available in a new and improved model according to an announcement made by the Eastman Kodak Company.

Known as the "Kodak Medalist II," the new model, expected to begin reaching photographic dealers this month, offers a number of important improvements which make for greater ease and versatility in use.

Refinements on the Kodak Medalist II include the incorporation of the Kodak Flash Supermatic Shutter. This accurate between-the-



lens shutter has nine speeds—from one second to 1/400 second, plus "bulb"—plus adjustments so that the camera will operate in accurate synchronization with the peak flash of Class F (such as the "SM"), Photoflash Lamp and Class M (such as the No. 5) Photoflash Lamps.

In addition, the five-element Kodak Ektar lens is now "Lumenized" by Kodak's hard-surface coating process on all surfaces both inside and out. Thus increased negative brilliance, color purity, and reduction of light "flare" is assured.

Other notable improvements on the Medalist II include an improved film transport system which prevents double exposure and automatically cocks the Kodak Flash Supermatic Shutter. The winding knob itself is higher and more easily gripped. The film counter can be set at "0" at any time to release the interlock mechanism, thus permitting easy winding of the film onto the take-up spool before all exposures have been made—if so desired. Furthermore, the body shutter release is now operative when the accessory back—for ground glass focusing, and sheet film and film pack use—is in place.

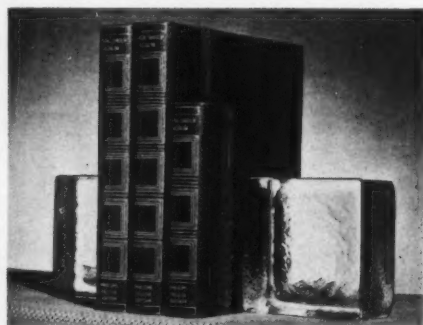
The Depth of Field Scale of the Medalist II, which is combined with the Focusing Scale, has been redesigned for greater clarity in reading. The "Time" exposure lever has been eliminated and a TBI Cable Release No. 2—which facilitates time exposures—will be supplied with each camera. Finally, click stops—which make rapid shutter and diaphragm settings easier and more rapid—have been added to the Diaphragm and Shutter Scales.

All accessories designed for the original Ko-

dak Medalist will fit the Medalist II with the same ease and accuracy. Like the first model, the new Medalist II will be of great value to all critical workers—news, commercial and scientific photographers, advanced amateurs, pictorialists, and other photographic enthusiasts who want very fine 2½x3¼ equipment.

#### Bookshelf Print Albums

A NEW series of book-shelf albums, with a combination of functional features, will soon be available. This new group, known as Phillips "book-shelf" Albums, is stamped in genuine gold over a kid-grain finish. The volumes are flat-opening, utilizing a new loose-leaf ring especially designed for this purpose by the manufacturers. The extra wide "capacity" of these rings permits the display of thirty double-weight prints in acetate envelopes, or approximately five hundred contact-size 120's on conventional paper pages. These pages, or the acetate envelopes, are interchangeable. The cover design has been adapted from an old Spanish edition, similarly stamped in genuine



gold in the year 1801, and lends an air of quiet dignity to the book-shelf or library table where these albums may be placed. A "personalized" effect is available on the backbone of the binders, the user's own name or subject-title stamped in the same gold foil as the rest of the design. (This service at slight additional cost.) The same colors and leather finishings will be maintained in production to assure "matched" volumes at any time. Model A-1 with 15 acetate envelopes for 8x10 prints, \$8. Model B-2, with 15 acetate envelopes for 5x7 prints, \$6; Model A-2, with 40 regular paper pages, large enough for 8x10 prints or smaller, \$5. Edwin M. Phillips & Co., 76 Woodland Avenue, East Orange, N. J.

#### Photofinishing Service for Professionals

SPIRATONE Fine Grain Laboratories are now accepting orders for processing from semi-professional and professional photographers who prefer to confine their activities to picture-taking only. In spite of the special attention given orders from these photographers, no extra charges are made. Inquiries should be made to Spiratone Fine Grain Laboratories, Dept. MP, 49 West 27th St., New York 1, N. Y.

## CAMERAS AND ENLARGERS

New Solar 2½x3¼ AUTOFOCUS with 3¼" Woll. coated anas.....	\$163.00
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DeJur 5B & case .....			16.13
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Your Weston Master I for Weston II .....			16.00
Wabash Strobe Light (AC) .....			180.00
Albert Royal Tripod & Tilt Head .....			21.14
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## Daylight Sheet Film Tank

A FILM and plate developing tank of new and radical design has been announced by Price Industries Corporation, 18 East 41st Street, New York 17, N. Y. The new tank, Model CF-46, accommodates 12 films or plates in regular hangers in sizes up to 4x5 inches.

Several new features make this tank outstanding. Loaded in darkness, or suitable safe-light, it can be used thereafter under the brightest light. Light-tight pouring and drain vents permit the tank to be emptied or filled in 32 seconds. Solution capacity is half a gallon.

Molded of bakelite, in one piece, without seams or joints to open, the hanger shelf is provided with three dividers to sort the hangers



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into groups of four and prevent sliding or slipping. The dividers also make it possible for fewer hangers to be used; regardless of the kind of agitation the hangers will stay in place. The sloping ends which constitute the hanger shelf also play an important part in introducing the developer. As the solution is poured in it is evenly distributed across the tank, avoiding the turbulence that would create bubbles. The quick and even filling also avoids streaks of uneven development which are experienced in slower filling tanks. The pouring intake is placed at one end of the tank over the sloping shelf and the drain vent is in one corner of the lid. Both openings are completely light-trapped. Since the drain vent is in the extreme corner of the lid it permits complete draining of one solution before filling with the next, thus minimizing contamination.

The tank is ideal for color processing since it can be operated in full light after the film is loaded, and complete control and timing of the processing is assured. This all-bakelite tank is resistant to acids and alkalis and is chemically inert to all photographic solutions. The sloping inner ends of the tank form convenient handles for carrying the tank about, or for agitating. The strong construction and precise molding assure long life.

The Model CF Tank sells for \$8.95 plus tax. For further information write direct to Price Industries Corporation, 18 East 41st Street, New York 17, N. Y.

### GevaLuxe Velours Paper

THE Gevaert Company of America, Inc., has announced the return to the American market of GevaLuxe Velours. This paper had, in a short time before the war, won a large and enthusiastic following among both professional photographers and photographic hobbyists because of its remarkable tonal range and the illusion of depth it gives. It is a silver-bromide developing-out paper and may be used with any average negative. Because of the silver-bromide emulsion, it is especially suitable for projection printing and enlarging, although altogether satisfactory results may be obtained in contact printing.

The manufacturers point out that it is the only photographic paper to be covered by a United States Patent. The manufacturing process is, therefore, exclusive with Gevaert. They have adopted the name "Velours" advisedly to emphasize the most striking quality of the paper which both to the eye and to the touch is velvety. It is claimed that the effect is that of a third dimension both in landscapes and in portraits, where the different planes of the composition are separated from one another with remarkable distinctness. The surface is composed of countless tiny fibres, each of which is itself a surface which reflects light.

Regular photographic dealers will be able to supply GevaLuxe Velours which comes in dozen-sheet packages, sizes 5x7, 8x10, 11x14, 14x17, 16x20. With every package a test strip is enclosed along with complete working instructions. The Gevaert Company Of America, 423 West 55th Street, New York 19, N. Y.

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**18 EXP. ROLL  
75c**

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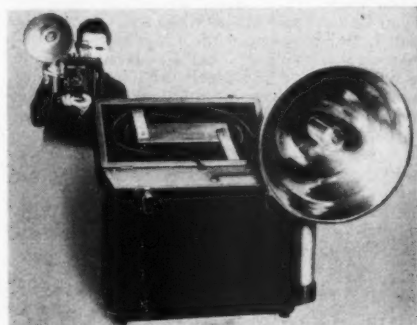
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**Portable Flash Units Ready**

**PHOTOGRAPHERS** who use flashbulbs in quantity will welcome the first Wabash Electroflash units announced by the Wabash Corporation, Brooklyn 31, N. Y. Designed to produce a minimum of ten thousand photographic flashes with a single repeating flashbulb, the unit is said to consume less current for a thousand flash pictures than a 100-watt bulb consumes in ten hours.

The first unit now being delivered to the trade is an AC portable developed in the electronics laboratories of Sylvania Electric Products, Inc., and styled for studio, banquet and general indoor photography. It consists of a power pack operating the Electroflash bulb, and the Electroflash Gun with reflector and flashbulb. The entire unit with carrying case



and all accessories weighs 21 pounds, and comes completely wired and ready to be plugged into any 115-volt AC line receptacle. After each flash the unit automatically recharges itself within 7 seconds between flashes.

It can be operated by remote control push button held at the camera, or by synchronization with any camera shutter including the newer shutters with built-in synchronizer contacts. For multiple flashwork, it can be hooked up with any additional units or with the Wabash Studio Unit and other models to be ready soon. Since the Electroflash Gun fits any standard camera synchronizer bracket and has a flash cable 11 feet long, photographers can rest the power pack anywhere and hold camera with flashgun as much as 11 feet away.

Heart of the unit is the specially designed flashbulb which produces a brilliant flash with an effective photographic duration of 1/5000th second. Its color is blue-white, closely approximating normal daylight and the Kelvin temperature of daylight type color films. The manufacturers state that although specifications call for a minimum of 10,000 flashes per bulb, bulbs still on laboratory test have produced over 50,000 flashes without failure or decrease in illumination.

Exposure time is determined not by shutter speed but by the 1/5000th second Electroflash speed. In photographic effectiveness Electroflash is compared with standard flashbulbs such as the Press 25, No. 0 and the Press 40 when



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Charcoal Black paper is now available in several surfaces at better dealers everywhere. Medium contrast only. Ask for it... work with it... note the difference. If your dealer cannot supply you, write direct.



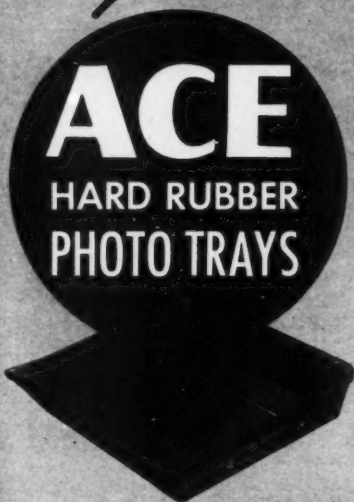
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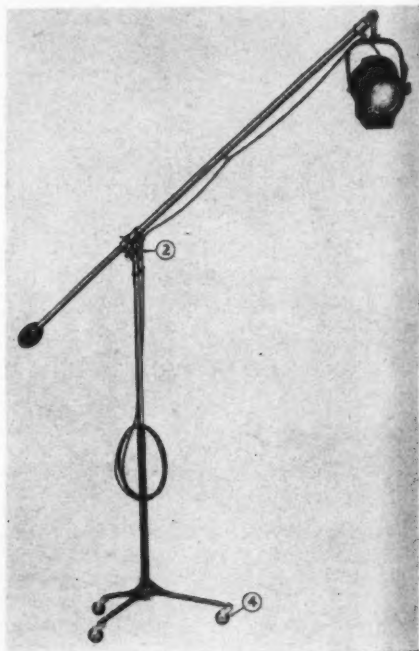
these latter bulbs are used at 1/400th second.

Retiring the cost of the entire Electroflash unit (with extra bulbs) after 100,000 flashes, and assuming a minimum of 10,000 flashes per bulb as assured by the manufacturer, the cost per flash is reported to be less than three-tenths of a cent per flash compared with eleven cents per flash with the No. 0 or Press 25, and sixteen cents per flash with the Press 40.

Retail list price of the AC Portable will be \$160 complete. Two more models, a battery-operated portable and a Studio Giant are already in production. Full details can be had by writing Photolamp Division, Wabash Corporation, 345 Carroll St., Brooklyn 31, N. Y.

#### Self-Adjusting Boom Light

AN improved Photographers' Boom Light which can be set to any angle without manipulating the thumbscrew at the balance point is announced by Bardwell and McAlister of Hollywood, manufacturers of photographic lighting equipment for motion pictures—and professional photographers.

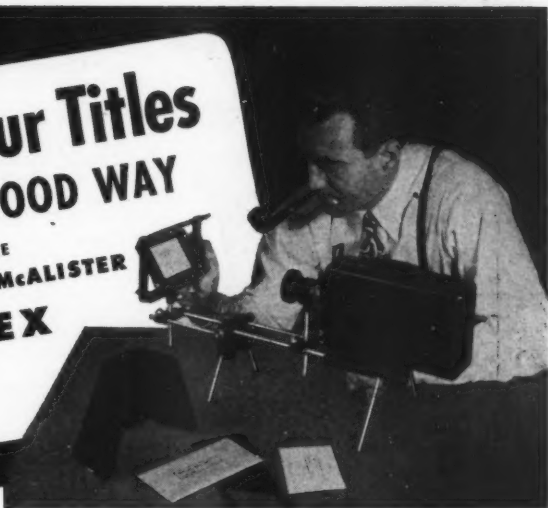


A thrust bearing and fibre friction disc—No. 2—hold the Boom firmly in any position after it has been tilted. The standard does not have to be lowered to reach the balance point and hours of productive time are saved.

The Boom is equipped with a B & M Baby Keg-Lite, a spot widely used by the motion picture industry throughout the world. This light is so bracketed that once adjusted, it maintains the same angle regardless of any position of the Boom up to 45 degrees from horizontal.

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AND BACKS, ROLLS,  
and many other novelty titles.**



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Now you can do a super-duper job of titling in your own home which will double the interest of your most prized reels.

The Mult-Efex fits any type or model of movie camera in 8 mm or 16 mm.

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# 3 models



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For the light camera—8mm movie, small 16mm, Leica, and light folding cameras. **\$2000\***

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## New Technique for Testing Flash Lamps

A NEW electronic method for testing light output of photoflash lamps has been announced by G.E. Lamp Department at Nela Park, Cleveland.

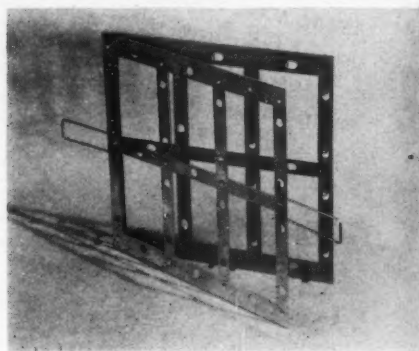
Use of the new method, developed by the United States Bureau of Standards in co-operation with General Electric, provides basic values of flashbulb characteristics. The new technique now gives to the photographic industry a standard system for testing flash bulbs.

The improved method involves use of a large spherical photometer for gathering all the light from the photoflash lamp to be measured. The amount of light produced is then electronically recorded through use of a photo-electric cell and an oscillograph. Record of the lamp's flash takes the form of a dotted line which represents the time-light characteristics of the lamp. The dotted line is then photographed for immediate and future appraisal.

The new measuring technique has already been adopted by the Bureau of Standards, American Standards Association, and is being used as a basis for Federal specifications.

## Developing Rack Designed for Color Film

THE CS Developing Rack is designed especially for the processing of color film. The cut film is inserted in the compartments and immersed in a flat tray. After developing, the



film can be immediately exposed to light for a reversal of image.

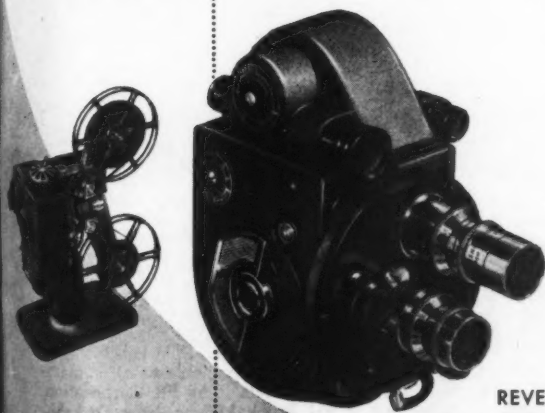
Six sheets of film can be developed and exposed at one time. Other hangers require a deep tank (which means more developer) and are awkward to handle for light treatment if more than one or two are picked up at one time. As is obvious, the rack may also be used for black and white work.

The rack is made by G & S Products, Inc., 12697 Elmwood Avenue, Cleveland, Ohio and will shortly be available in retail stores. Inquiries received at the factory will be referred to the jobber in the area where the party inquiring is located. The retail price will be \$3.45 plus 39 cents excise tax.

The rack shown in the photograph is for 2 1/4 x 3 3/4 film. This size will fit the regular 8" x 10" tray. As fast as production can be accomplished, racks for other sizes will be made.

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When requesting prices please state name of lens, manufacturer, type and "f" number.

Accepted by leading moving picture studios, including: Universal, Paramount, Walt Disney Productions, Scientific Films, etc.



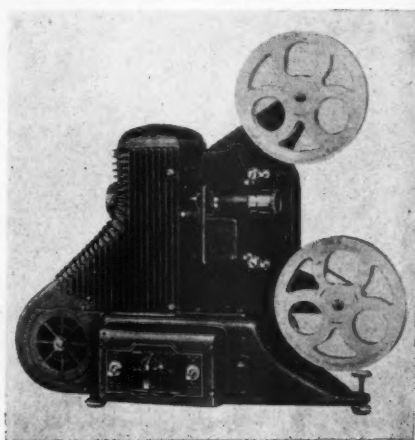
**ACRA  
INSTRUMENTS**  
6650 Sunset Blvd  
Hollywood 28, Calif.



## Universal's 500-Watt Projector

UNIVERSAL Camera Corporation, New York, has just announced limited releases of its new 500-Watt 8mm Projector, Model PC-500.

Special Precision Gearing for quiet operation, brilliant still projection with protection of the film by a special fire shutter construction, centralized controls for ease in handling, and the new coated Precision Projection Lens—Superlux—are combined in this projector.



The new Superlux Projection Lens is the latest addition to Universal's line of coated lenses. It is an f2, 1" focal length which has been coated.

Other PC-500 features are: condenser lens in removable mount, electro-formed rhodium reflector—adjustable for maximum illumination, forced draft cooling, rapid rewind, speed control, tilting mechanism, operates on both AC and DC. The Model PC-500 will retail at \$67.75.

## Reversal Processing Service

BETTER FILMS, of 742 New Lots Avenue, Brooklyn 7, N. Y., announce the installation of their new Reversal Processing Machine known as the "Processor King of the Darkroom."

This installation was made primarily to take care of the processing of the abundance of movie film which has been brought back by our G.I.'s from overseas. Better Films, therefore, is now in the position to do Reversal Processing of any type of movie film in 8 or 16mm, at nominal fees. Processing on all film is done on the same day as received, thereby insuring speedy service. Prices and details on processing and laboratory service will be sent upon request.

## FR Bulb for Hi-Spot

IT should be good news to camera fans all over the country that the FR 200 watt Replacement Bulb used in the FR Hi-Spot lamp is back again and will soon be available at all camera and photography outlets. The FR Corporation is located at 951 Brook Avenue, New York 56.

# for all NATURAL COLOR Photographers



"I have two reasons for writing this book. First, for the many color fans who want to know why they haven't been able to take color pictures under all conditions without having to go through all the trials and tribulations I was forced to undergo in finding out.

Secondly, to show Hartley Harrison, the optical engineer, that the story of color photography can be told "reduced to its irreducible minimum" in terms that ordinary mortals like myself can understand."

*Samuel J. Fleish*

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THE NEW Mickey Mouse Plastic Viewer and Walt Disney Film Strips, are being manufactured by Craftsmen's Guild, 6916 Romaine St., Hollywood 38, California, through special arrangement with Walt Disney Productions.

Each Film Strip shows sixteen scenes, comprising a complete condensed version of a Disney picture. These are actual scenes, reproduced on 16mm double frame Kodachrome film from the original master films.

### Foot Switch Catalog

A CATALOG and handbook describing the different types of manually operated foot switches manufactured by the General Control Company is available by addressing a card or letter to them at 1200 Soldiers Field Road, Boston 34, Massachusetts.

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Each print individually processed, attractively mounted and cropped to your instructions, or as necessary for the print to conform to the enlargement size ordered. Prompt Delivery.

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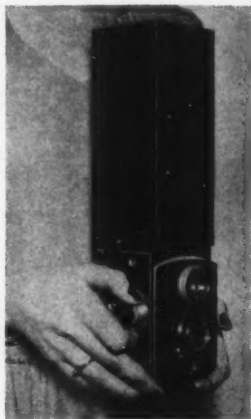
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### Focussing Hood for Reflex Cameras

USERS of 2¼x2¼ reflex cameras will welcome the Flexhood which prevents light from striking the ground glass and making focussing difficult. Simple in design and use, the Flexhood provides an extension of the focussing hood, but when not in use it folds flat and can be carried in a camera case, or pocket. It slips on and off the camera in easy fashion.

The deluxe Flexhood is made of fiberboard covered in Spanish maroon or black. A flash factor table together with film speeds of popular 120 films is printed on the back of each Flexhood. Available through local dealers or direct from the Spencer Company, Mount Vernon, N. Y., at \$1.00 for the deluxe Flexhood.



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Yes, it's available once more—the famous Albert Automatic Enlarging Easel, with its ten exclusive features. Gives a lifetime of perfect service. Takes all paper to 11"x14". Ideal for amateur or professional. It's in production in our enlarged and modernized factory, completely re-tooled and re-machined. So ask for the Albert Automatic Easel at your dealer's. While not too many are ready as yet, more are coming steadily.

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The Harrison Light Corrector is equally simple to use for either still or movie photography. Incorporating all of the newest technical refinements, built to precision standards, skillfully designed to assure consistent true natural colors in your pictures—all the time—under all conditions—using any type of color film. See it today, at your dealer's.



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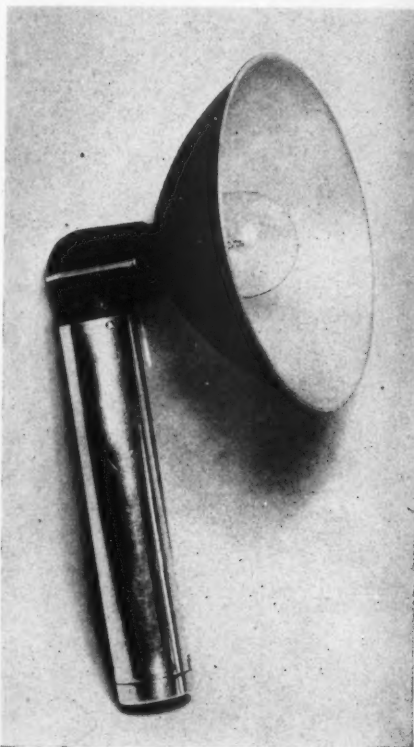
**IDEAL FILM & SUPPLY Co., Inc.**

Film Center Building

44th St. & 9th Ave. Dept. M.C., New York 19, N. Y.

**P. M. Hand Flash Unit**

A STURDY, aluminum midget bulb hand flash unit is being distributed by Arel Photo Supply, 4916 Shaw Blvd., St. Louis 10, Missouri. The reflector and arm are black crackle finish—the interior of the reflector being



brushed aluminum. The handle and battery case is polished aluminum. This is an ideal unit for "open and shut" flash purposes. It incorporates the use of two dry cell batteries.

The concentrating reflector has a standard base screw-in socket (the same size as a screw-in flash bulb) and will fit any standard flash gun. It is available separately for \$1.50. List price of the complete unit is \$1.95.

**P. M. Projector Stand**

A STURDY and attractive Projector Stand, made of tubular aluminum and black crackle finish castings, has just been released to the market. The tubular aluminum legs have been joined to the center post castings with screws and bolts rather than rivets so that in the event of looseness occurring over a period of time, the legs can easily and quickly be tightened. This new Projector Stand is distributed exclusively by Arel Photo Supply, 4916 Shaw Blvd., St. Louis 10, Missouri. List Price is \$17.95.



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**COLOR FILM**  
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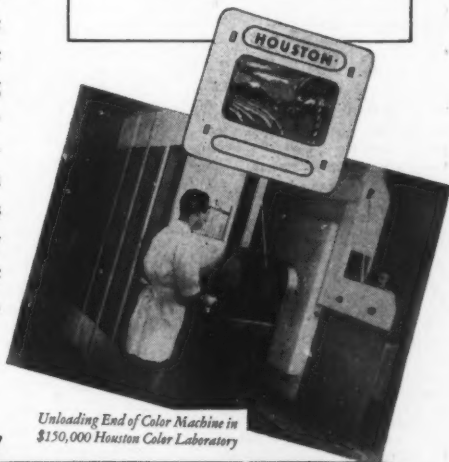


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- ★ Mailed back within 24 hours after  
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especially selected, full  
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Beautiful models posed in  
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20 Different  
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Brand new Sunray 2 1/4 x 3 1/4 enlarger with Tessar 2.8 enlarging lens	99.50
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New RCA 16mm sound projector	450.00
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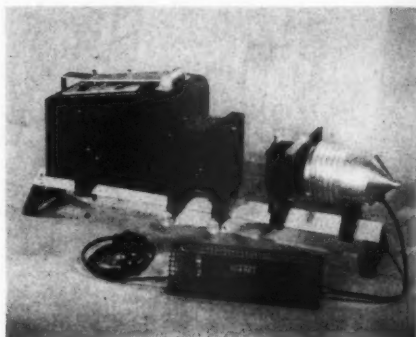
86 South 6th Street, Minneapolis 2, Minnesota

Established in 1914

## Curtis Color Film Enlarging Printer

CURTIS Laboratories, Inc., Los Angeles 27, California, presents to the trade their new Curtis Color Film Enlarging Printer. This precision instrument, designed by Dr. Thomas S. Curtis, to make fine color prints from 35 mm color slides, is built on the optical bench principle.

This new Printer is a rigidly and precisely constructed low power photo-micrographic camera of simple operating procedure and flexibility. Color film slides such as Kodachrome



and Ansco Color may be copied in this instrument onto 4x5 negative material as separation negatives or directly upon such color printing mediums as Ansco Color Printon or Gasparcolor Opaque.

The Lamp House contains a small General Electric No. 111 Photoenlarging Bulb that produces a supply of brilliant light necessary for color work. Heat generated by the lamp is constantly and adequately dissipated by a cooling fin system made of an aluminum alloy chosen for its high thermal conductivity. Separating the Lamp House from the Filter Carrier is a new and different Heat Absorbing Element that not only prevents dangerous temperature rise due to Infrared rays being intercepted by the color slide, but in addition it insulates the Lamp House from the Filter Carrier. This preserves the integrity of the spectral transmissions in the color separation filters. This brilliant, but cool light gives full protection to color transparencies.

The Lens Board is threaded to take a Leica 50 mm Camera Lens. A fine quality color-tested f:4.5 2-inch copying lens is supplied with the printer at a small extra cost, if desired.

The Curtis Color Film Enlarging Printer makes either color separation negatives in perfect register and balance for subsequent printing by any sound process, or, by substituting direct color printing film such as Ansco Printon or Gasparcolor for the separation negatives, color prints may be made direct in the Printer.

Finally, the Printer makes an excellent contact printer for the making of contact separation negatives from sheet color film in any size up to and including 4x5.

# 4 different places where my G-E METER helped me make SURE!

Writes William Schildman, an ex-G. I.: "During the past several years, my camera and I have met with many different photographic situations. But in all, my G-E meter has proved most valuable in helping me make sure of effects I want."

Make sure of better pictures with the new improved G-E exposure meter. Now calibrated for the new film exposure index numbers approved by the American Standards Association and adopted by leading film makers. New, simplified dial. Extremely sensitive. Proved accuracy. Sharply directional. Lighter and sturdier than ever. See the new G-E meter at your dealer's . . . it's 3 meters in one! General Electric, Schenectady 5, New York.



"Visiting St. Peter's, Rome, I noticed this play of light and shadow . . . my G-E meter helped me get it on film."



"At Bari, Italy, this fishing boat offered a pleasing shot . . . typical of this foreign land. And my G-E made sure of it."



"Back home, I wanted a 'different' portrait of this little girl; used a mirror to distract her, and my G-E to make sure."



"After dark, the street lights gave new interest and texture but what an exposure problem! My G-E meter solved it."

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Revere 8MM Movie Camera F.3	\$ 48.15
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30"x40" DA-LITE Glass Beaded Screen with Tripod	7.50
Bolex 8MM Movie Camera F2.8	140.00
Kodak Medalist with Case	205.00
Mercury 35MM with Coated F2.8	74.13
Argoflex F4.5 Reflex and Case	55.13
Falcon Camera #127 with Case	3.95
Federal #120 Enlarger with F6.3	36.70
Solar 2 1/4 x 2 1/4 Enlarger with 3 1/2" Coated F4.5 Wollensak	80.18
De Jur Versatile #II 2 1/4 x 3 1/4 with Coated Wollensak 3 1/2" F4.5	130.52
Autofocus Solar Enlarger with 3 1/2" Coated Wollensak F4.5	163.90
Solar 4x5 or 5x7 Enlarger	71.27
Vokar 2x2 100 Watt Slide Projector with 12 War Slides	15.95
Argus 2x2 100 Watt Slide Projector	27.50
TDC 300 Watt Slide Projector	60.00

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**ENLARGED** - Beautifully to 3 1/2 x 4 1/2  
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## 35 MM Eastman Plus X Film

Your cartridges filled . . . 36 Exp., 35 cents each . . . or 3 for \$1.00. You must supply empties or send 10 cents each.

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P. O. Box 2427, Hollywood 28, Calif.

## Polaroid Selectographs and Vectographs Now Available

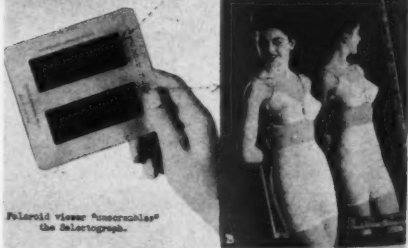
POLAROID Selectographs and Polaroid Three-Dimensional Vectographs—which employ the unique properties of polarized light to create dramatic sales presentations for a wide variety of industrial and consumer products, are available. The new products are based on an exclusive new process which permits any two photographs to be reproduced, one over the other, in a single light polarizing print.

Polaroid Selectographs introduce an improved technique for presenting "before and after" pictures. Polaroid Three-Dimensional Vectographs, the other new product, are a new kind of three-dimensional pictures which are viewed through simple polarizing spectacles. They show any product as a photographically precise scale model, reproducing the space, form, and sense of solidity of the original subject in a paper-thin print as easy to use and handle as conventional photographs. The release of these two products opens a new field to commercial photographers and hobbyists.

Suitable for use as direct mailing pieces, salesmen's portfolios and counter displays, the Polaroid Selectograph can be used to dramatize new homes, stores or plants in contrast with old ones; it permits the housing or case of a product to be removed pictorially to expose the "insides" or "works"; it shows the transformation obtained by cosmetics, reducing courses, undergarments, and other products. The Selectograph combines several well-tested selling devices with a new application of Polaroid light-control to arouse curiosity, hold attention, and provide a novel "now-you-see-it



Polaroid Selectograph looks like a double exposure to the naked eye.



Polaroid viewer "unscrambles" the Selectograph.

Picture "A" (top right) is seen through upper window of viewer.

Picture "B" (bottom right) is seen through lower window.

now-you-don't" form of customer-participation.

By itself, the Selectograph's double picture is a scrambled blend of blurred areas where the two views overlap. To unscramble the blurred areas, a simple double window or eyepiece of Polaroid plastic is provided. Looking through one of the windows, the customer sees the "before" picture in full detail. Through the other window, the "after" picture appears.

Polaroid Three-Dimensional Vectographs, because of their simplicity, ease of viewing, and three-dimensional visual appeal, are expected to replace salesmen's bulky sample kits and expensive models in many industries. Unlike the old-fashioned stereoscopic pictures so popular in the '90's they are single prints and require no cumbersome or expensive viewing apparatus. They can be held in the hand, arranged in a display, or mounted in a salesman's portfolio or selling kit, and they can be seen easily by several people at the same time. They are so lifelike that one instinctively reaches out to turn a wheel, to lift a lid, to explore a corner, to feel a texture.

They permit a salesman to set up, in effect, a huge and complicated machine on a pros-

pect's desk, simply by showing a Vectograph or two. They are also useful as magnified visual models of small articles, such as camera shutters, watch movements and precision instruments.

No special camera is required to take the original photographs used in Polaroid Selectographs and Vectographs. Facilities for making the new type of pictures have been set up by the Three Dimension Company, 500 N. Dearborn St., Chicago, New Dimensions Company, 250 W. 57th Street, New York City, and Helio-type Corp., 33 University Road, Cambridge, Mass. Polaroid Corporation, Cambridge, Mass., furnishes the raw materials to these companies.

During the war, Vectographs of complicated assemblies and mechanisms were bound into portfolios and used with great success in training Army and Navy technicians. Aerial Vectograph views showing the lay of the land in intimate three-dimensional detail were used to detect enemy camouflage, to study beachheads and battle terrain, to brief task forces thoroughly and vividly. Over seven hundred service photographers attended the Polaroid Vectograph School before going to the various war theaters.

New S. V. E. semi-automatic Slide Changer handles all types of 2" x 2" slides without jamming.



A Projector for Every Need

*There's* **NO**  
**LIGHT GLARE**  
**ON THE SCREEN**  
*While Changing Slides*



## PROJECTORS

assure smoother presentation of color slides. No annoying light glare...brighter and sharper pictures...full protection to Kodachromes.

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THE color-Iran WILL DELIVER LIGHT & BRILLIANCE ON CORRECT COLOR TEMPERATURE FROM ORDINARY HOUSE BULBS

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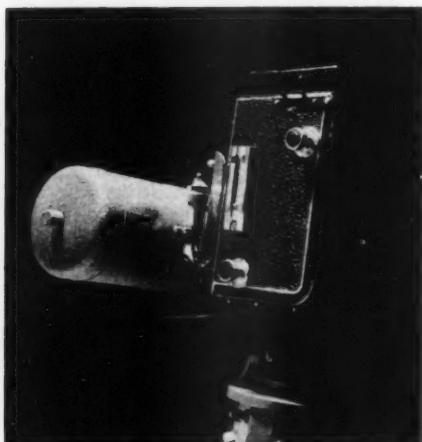
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#### Sync-Check Jr. for Small Flash Cameras

ADAPTION of the "Sync-Check" principle of checking the synchronization of photo flash bulbs and camera shutter has been made in a new model designed exclusively for smaller flash cameras called the "Sync-Check, Jr." The new model is now in extensive production by the Al Norris Company, 11129 Chandler Blvd., P. O. Box 739, North Hollywood, California and deliveries have been made to retailers throughout the country. "Sync-Check, Jr." retails for \$9.50. It requires no more than a single flash bulb to



**USE A B & J 4 x 5 PRESS CAMERA**  
 for negative of fine detail and sparkling brilliance.

**USE A SOLAR ENLARGER**  
 for "Prize Winning" prints rich in pictorial quality.

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35mm. Film Developed **\$1** 36 Enlargements

18 exp. 75c 36 exp. Reloads 50c

We finish all other miniature and split size film in our famous 3 1/4 x 4 1/4 Beauty Prints—Deckled Embossed Margin and Embossed Date. 8 exp. No. 828 and 127, 35c. 12 exp. splits, 45c. 16 exp. splits, 55c. Send roll and money or write for free mailers and complete price list. You will agree that our Modern methods and long experience DO make a BIG difference.

Artistic Contact Finishing. 8 exp. rolls comply to set of deckled-edge embossed, wide-margin prints. Credit for failures. FREE enlargement coupon with each roll.

**MAIL-BAG FILM SERVICE**  
 Dept. 5, Box 5440-A, Chicago 80, Ill.

**25c**

give a positive reading within 60 seconds. No film is required, no laboratory needed. So simple and easy is the operation that anyone can make a synchronization check of his own camera on the spot, thus eliminating missed shots and weak negatives due to improper "sync".

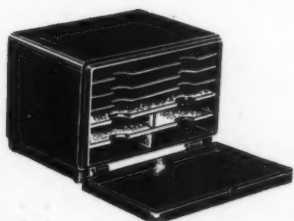
Announcement is also made by the Al Norris Company that due to economies effected by large consumer demand and increased production the price of the original "Sync-Check" Model A has been reduced to \$12.50. Model A is the instrument to be used on Graflex and similar type larger cameras and is also currently available at retail establishments.

#### Cut Film Developing Tank

WILLOUGHBY now have in stock the Superb Cut Film Developing Tank for 2 1/2 x 3 1/2 and 2 1/4 x 3 1/4 cut film and film pack. The list price of this bakelite daylight developing tank is \$3.85 plus 35 cents tax. Willoughbys are located at 110 West 32nd Street, New York 1, N. Y.



## A NEW PAPER **SAFE!** SAFE...that is **SAFE!**



This safe is durable wood constructed . . . reinforced throughout . . . covered with handsome leatherette. SELF CLOSING DOOR THAT CANNOT BE LEFT OPEN, because of lid and valance, and snappy spring safety catch. Accommodates all sizes up to 8 x 10.

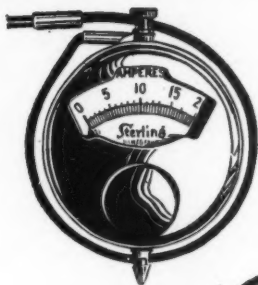
**\$9<sup>90</sup>**

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Willoughbys unique organization is owned by its employees with no outside stockholders. This store guarantees a square deal to all its patrons. Dependable merchandise — fair prices — guaranteed satisfaction. It is a business managed by co-workers, who have a personal interest in seeing you satisfied.

## PHOTO-FLASH BATTERY TESTER



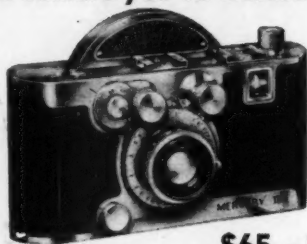
Batteries get weak from use and lack of use. Don't take chances with yours. Add this pocket ammeter to your kit and be perfectly safe. **\$2<sup>00</sup>**

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## The camera you've waited for



**\$65** plus  
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complete with F:2.7 lens

NOW—the first minicamera especially designed for color films. Speeds up to 1/1000 of a second. Uses standard 35 mm. film cartridges. Write today.

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Color-corrected F:2 projection lens. Forced draft cooling. Rapid rewind. Geared for quiet operation.

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### GORGEOUS GIRLS

Beautiful Hollywood Models Posed in Thrilling Master-pieces of Pin-up Art.

2x2 Kodachrome Slides 2 for \$1, 5—\$2, 10—\$4, 15—\$6.

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35mm Negatives, 10 for \$1, 25—\$2.

Pin-up Photographs, 10 for \$1, 25—\$2, 60—\$4.

Movies (black and white) 50 ft. 8mm \$3, 100 ft. 16mm, \$5.

Beautiful Kodachrome Color 50 ft. 8mm \$8, 100 ft. 16mm \$15.

**FREE OFFER:** Select \$6 worth, Send only \$5;  
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## 35 M.M. FILM ULTRA FINE GRAIN

**\$1**

Developed,  
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FOR  
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Your 35MM roll ultra-fine-grain processed and vapored. Each exposure enlarged to 3 1/4 x 4 1/2 on deckled-edged gloss paper, \$1.

36 Exposure Eastman Reloads, 50c **Quality that Excels Leaders Since 1920**

RAY'S PHOTO SERVICE, Dept. 23-D, La Crosse, Wis.

### Single-Powder Fixing Solution

A NEW single-powder fixing bath—"Kodak Photo-Fix"—which will enable photofinishers and commercial photographers to rapidly produce convenient batches of fixing solution at lower labor cost, has just been announced by the Eastman Kodak Company.

Available in convenient packages ready to make 7 quarts of fixing solution, the new fixing bath is well-adapted for use with Pako Machines and Rockers, as well as many tanks used by professional photographers, inasmuch as two packages of Kodak Photo-Fix will make the Standard 3 1/2 gallons of fixing solution customarily used in such machines.

Offered in case lots of 12 packages per case, the new fixing bath will cut labor costs since only a fraction of the time necessary to prepare solutions from bulk chemicals is required to prepare the new bath. Keeping qualities of Kodak Photo-Fix in powder and solution form are excellent; therefore, users can always be certain of having a high-quality fixing solution compounded from fresh chemicals by experts under factory controlled conditions. Kodak Photo-Fix is priced at \$0.65 per package, or \$4.68 per case.

### Gay 90's Albums

IT'S the modern version of grandma's red plush album. The Gay 90's line comes in a wide range of colors and gay materials to suit any interior, mood or age. Rich plushes, striped



mohairs, brocatelles, denims, damasks and tapestries in lovely floral, colonial and empire patterns are available at photographic dealers, stationery stores and gift shops.

This new album line comes with strong black mounting sheets, plastic ring binding. Four sizes, 5x7-inch, or 7x5-inch at \$2.50 each; 8x10-inch or 10x8-inch at \$3.50 each. Made by Amberg File & Index Co. of Kankakee, Ill.



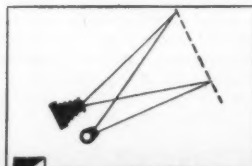
## *More Sensitive... Direct Reading*

The HICKOK Duplex Exposure Meter is more sensitive to light variations as your camera sees them. This gives you a more accurate reading, for sharper, better pictures under all conditions. The HICKOK eliminates computing or transferring of figures from one scale to another with the

## **Easier to Use . . .**

attendant possibility of error. With a scale deflection almost twice that of most meters it is easier to use in every respect. And it's so small and sturdy you can wear it like a watch.

For better pictures indoors or out—black and white or color—stills or movies. Fully engineered and manufactured by HICKOK—specialists in finer electrical instruments for more than a third of a century. See your dealer or write for literature.



The Hickok Has the Same Light Acceptance Angle as Your Camera.

**THE HICKOK ELECTRICAL INSTRUMENT COMPANY**

10580 Dupont Avenue • Cleveland 8, Ohio

## A NEW SUPERIOR 35 MM SERVICE!

36 Exp. Fine-Grain  
DEVELOPED, VAPORATED & ENLARGED  
TO 5X4 ON DECKLED-EDGE VELOX PAPER

America's finest candid developing! We, ultra fine-grain develop all rolls; make enlargements with unerring precision! Vaporate each negative; and give brilliant deckled-edge prints on Velox paper! New Scientific vaporizing process costs negatives with hard finish and protects indefinitely against finger-marks, scratches, atmospheric changes, etc. Means far better pictorial! Send rolls or write for FREE sample print, handy mailing containers, etc. Order at these low prices. All prices given below, except reloads include developing. Vaporating, enlarging to 5x4 and Deckled-edge prints on Velox paper. . . . \$1.00  
36 exposures, 35mm. . . . \$1.00  
18 exposures, 35mm. . . . .50  
Reloads for 36 exposures. . . .50  
Reloads for 18 exposures. . . .35  
Sixteen exp. No. 127 roll. . . .80  
Eight exp. roll (No. 828 Bantam, etc.) . . . .25



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Just released! Wonderful new Ansco color transparency film. Two kinds Daylight for daytime exposures; Tungsten for night exposures. Film comes in these sizes:

8 exposures, 35 MM. . . . \$1.65 Per Roll

8 exposures No. 120 or B2 size \$7.10

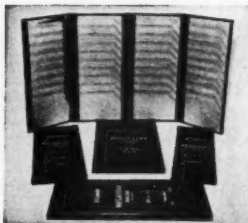
8 exposures No. 620 or PB20 size \$7.10 Per Roll

Send money today or order C.O.D. We pay postage on all prepaid orders. Supply limited, so order TODAY! Or write for FREE details.

PHOTO SERVICE, Dept. 139, Des Plaines, Illinois

## New Easy Way to Protect and File Negatives USE HOLSON NEGATIVE HOLDERS!

Pat. Pend.



Get positive protection for negatives, cut film, film pack. Keeps them flat, prevents loss, damage, fading. Negatives slide into smooth Bristol board pockets. Top right hand negative edge protrudes for removal. Sizes: 2 1/4 x 2 1/4, 2 1/4 x 3 1/4, 2 1/2 x 4 1/2 hold 72 negatives — \$1.25 each. Size 4x5 holds 60 negatives — \$1.50 each. Space on pockets for notations. Bound in blue, brown or maroon leatherette. Closed and filled to capacity, holder is 1/2" in thickness.

Holson Negative Holders available at your favorite Camera store . . . get several today!



762 Wythe Avenue  
Brooklyn 11, N. Y.

## G-M Announces Skan Exposure Meter

G-M's post war exposure meter for still, movie and color pictures, is now in photo shops throughout the country under a new name—Skan. The Skan Exposure meter has many refinements over the pre-war G-M model—new interior changes for more precise production of delicate assemblies; new scale for more accurate evaluation of scenes with high brightness values, and a new computer for ease and simplicity in obtaining accurate exposure time. The Skan retains the inside bearing construction which G-M pioneered in 1939. The all-over size is only 2 1/8" x 2 3/8" x 1", and weighs 4 ounces. The Skan is calibrated for Exposure Index values from 4 to 800, aperture openings from f1.4 to f32, and exposure times from 1/1000 second to 30 seconds. The Skan Meter is packaged complete with leather case and retails at \$11.50 plus tax. G-M Laboratories, Inc., are at 4302 N. Knox Ave., Chicago 41, Ill.



## New Snapshot Kodaguide

IF you're one of those photographers who have trouble with exposure—if you wonder whether you should use a lens stop of f/11 or f/22—if you leave your exposure problems to guesswork, and then guess wrong—you'll want to see and own the new Snapshot Kodaguide which has just been announced by the Eastman Kodak Company.

Combining two dials—one for outdoor and one for indoor picture taking with Photoflood lamps—plus simple, illustrated explanations of the best photographic interpretation of various types of subjects, the Snapshot Kodaguide provides at a glance the correct lens and shutter settings when using black-and-white Kodak Films indoors and out, Kodacolor Film out-



doors, and both daylight and artificial light types of Kodachrome Film.

Actually, the Snapshot Kodaguide provides specific answers to a very great range of picture-taking problems. Small enough to slip with ease into a coat pocket or some camera cases, it packs a very large and useful lot of information in compact, usable form. Printed in four colors and well put together, it's a logical and most welcome addition to every picture makers' work kit. Price, 20 cents at Kodak dealers.

#### No. 1250 Slide File

AN attractive 500 capacity slide file carrying case is now available. This case is sturdily constructed of wood, covered with simulated leather and has a genuine leather carrying handle. The dimensions on this new carrying case are 10½"x14"x5". It has a lid on either side. In each lid is a sheet for cataloging the slides.

This item is being distributed through Arel Photo Supply, 4916 Shaw Blvd., St. Louis, Missouri. List Price is \$12.50.

#### 16MM Sound Projector

VALETTE, Inc., formerly the Litho Equipment & Supply Co., Chicago, announces a new 16mm sound film projector. This projector, known as the Valette 16, embodies many important new features and improvements, including completely interchangeable streamlined assembly, with unit sub-assemblies which, according to the announcement, go far toward solving all servicing problems.

Twelve new features are listed including: 1. Much lighter weight. 2. Screen brilliancy greatly increased. 3. Silenced mechanism. 4. "Touch-Temp" double-cooled lamp house. 5. Startling sound fidelity. 6. Simple 3-switch operation. 7. Even, corner-to-corner screen illumination. 8. Easy 2-sprocket threading. 9. Recessed, wear-free film feeding. 10. Trouble-free performance. 11. Unit assembly for easy servicing. 12. Handsome design. The projector routinely uses 1,200, 1,000 or 750 W. lamp interchangeably. The lamp housing is kept at "Touch-Temp" coolness by a new direct vertical ventilation shaft with a double capacity fan.

## DA-LITE PRESENTS THE NEW CHALLENGER!



*More of Everything  
You Want*

Look it over and it strikes you with a bang! The new Challenger, with its new octagon-shaped case, is a real beauty. Sturdy, too! The octagon-shape is stronger, more rigid—protects fabric better. Many other new features include new, finer glass-beaded surface, new internal "Slide-A-Matic" lock for legs and height adjustment and new, stronger ridge-top legs. See it at your dealer's. Write for descriptive circular. Address Dept. 6M.



*Look FOR THE  
DA-LITE TRADE  
MARK AND THE  
OCTAGON CASE!*



**DA-LITE SCREEN COMPANY, Inc.**

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**TAKE IT IN STEREO!**  
with  
**STEREO-TACH**



The Army and Navy take pictures in three dimensions—so can you! There's nothing so startling and beautiful in photography as a color transparency Stereo.

Outfit No. 101 (for Stereo prints, and white transparencies, used with 35 mm. cameras)..... **\$22.50\***


Outfit No. 100 (for Stereo prints, used with both 35 mm. and other size cameras)..... **\$14.75\***

\*Plus tax; slightly higher west of the Rockies.

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EYE-AID  
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in all  
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Magni-Focuser enables you to see objects greatly magnified with the clarity and comfort of normal vision. Allows free use of both hands. Ideal for examining negatives and transparencies, enlarging, color work, retouching, etc. Sold by dealers in photographic supplies and opticians. If your dealer cannot supply you, write us. Price, \$8.50. Edroy Products Company, 486 Lexington Avenue, New York 17, N. Y.

**MAGNI-FOCUSER**

Binocular Eye Loop

**36 exp.**  
**35 MM. CARTRIDGES**  
**40¢ each**

Your choice of Eastman Super XX, Plus X, DuPont Superior #1, #2 or #3 film. Also available in bulk—\$4.95 per 100-ft. roll, \$9.95 per 50 ft. PLEASE NOTE: This is not War Surplus, outdated or imperfect film, but fresh, clean stock. Every roll guaranteed perfect. Buy with confidence—thousands of satisfied customers. IMPORTANT: Send your empty cartridges or include 10¢ deposit on each roll ordered. Shipped postpaid anywhere same day order is received. Minimum order—Two rolls.

**EASTERN PHOTO LABS.**  
Dept. B  
1405 North Charles St., Baltimore-1, Md.

#### Clarus Miniature Camera

THE Clarus Camera Manufacturing Company has started production on the Clarus precision camera in their new plant located at 1554 Nicollet Avenue, Minneapolis 4, Minnesota.

The Clarus camera features the new "Syncro-loc Focusing" and a new curtain type focal

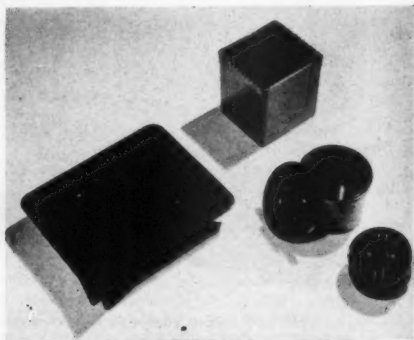


plane shutter using intermittent action, never before built in any camera of its kind in this country. It has a Wollensak f2.8 lens and shutter speeds are marked from 1/25 to 1/1,000 and bulb.

The Clarus camera will be on the domestic market soon. It will be sold through photographic supply dealers and according to the manufacturer, is "priced to fit everyone's purse."

#### Plastic Darkroom Equipment

A NEW combination of adjustable roll film tank, print tray and deep tank for cut film developing is now being manufactured by Windman Bros., Los Angeles, under the trade name "Yankee." Molded from Resinox, product of Monsanto Chemical Company, these dark room



aids are acid resistant, will not be discolored by heat or long water immersion and will not chip or crack under hard usage.

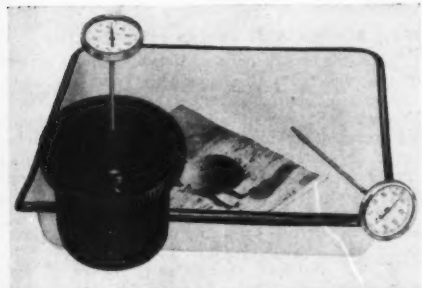
The Yankee Adjustable Roll Film Tank accommodates all popular sizes of film from 35mm up to 116, and sells for \$2.95 plus 33 cents tax. The Yankee Developing Trays come in three sizes and are available in either black or white. The ridged bottom prevents prints from

sticking. Prices for the three sizes in black are as follows: 5x7, 65 cents; 8x10, \$1.00; and 11x14, \$1.95 plus excise tax. Prices on the white trays are slightly more. The Yankee Utility Tank accommodates all standard cut film holders up to 4x5 inches. The notched rim holds twelve hangers. The overall size is 6"x7"x6" deep and only one-half gallon of solution is required to amply cover all film. The price is \$2.25 plus tax. Yankee darkroom equipment is available at dealers throughout the country. For further information write Windman Brothers, 3325 Union Pacific Avenue, Los Angeles, California.

#### Darkroom Thermometer

A NEW model photographic thermometer, designed for readability under all darkroom conditions, has been announced by the Weston Electrical Instrument Corp., Newark 5, N. J.

The thermometer is of Weston's all-metal construction, the exposed parts being made of rugged and corrosion-resistant stainless steel, to overcome breakage and common failures possible with conventional type thermometers. The scale of this new instrument is calibrated from



zero to 140 degrees (Fahrenheit) with an index mark for photographic purposes at 68 degrees. The large, black figures; the widely-spaced divisions on the dial, and the pointer design permit quick, precise readings even under a No. 3 safety lamp. Like previous Weston thermometers, only the stem need be immersed in the liquid, leaving the dial in full view at all times. It is easy to read in positions of normal usage, therefore eliminating the need of picking it up.

#### Color Print Service

A LARGE variety of color print services is being offered by Photo Headquarters. Different processes and a wide range of prices, from 30c up, are the criterions of the services featured in a new price list which may be obtained by writing to Dept. M.P., Photo Headquarters, Box 706, G. P. O., New York 1, N. Y.

#### Booklet on Filters and Lens Attachments

A NEW booklet, "Kodak Filters and Other Lens Attachments," is available free from all Kodak dealers. The booklet describes the different types of Kodak and Wratten filters, supplementary lenses and their uses. It also contains a lens mount measure for determining the size adapter ring required for any lens up to 2 3/8 inches in diameter.

**DON'T** SEND YOUR  
**35 MM**  
TO ANY ONE BUT **MAY'S**  
*One Trial will Convince you*

• A high class professional service for those who want the best at no extra cost. 35MM rolls ultra fine grain developed, vaporated and enlarged by "magic eye" process to 3 1/4 x 4 1/4. 18 exp. 60c; 36 exp. \$1.00. Save with our Reload Service, Send rolls and money or write for Free Mailers and price list. Satisfaction—quality—and speedy service—is our watchword.

Get the best—at no extra cost!

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THE ONLY WAY TO MOUNT  
PHOTOGRAPHS PROPERLY!

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#### KON-TAK PRINTER

Everything for Printing Convenience!!  
Negative clip, margin guide, paper grip, one piece platen, mask adjustable up to 4x5, pilot light, automatic switch. PRACTICAL DESIGN! Quickly set-up with U-ASSEMBLE KIT of complete and attractively finished parts, directions.

SAVE! Order from factory, only \$5.

MONEY BACK GUARANTEE

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**DIRECT-COLOR  
PRINTS**

7-Day Service

'2X'  
From **60¢**  
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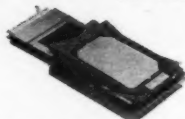
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## New Catalog of U. S. Government Films For Schools and Industries

WHAT is believed to be the largest single collection of educational and teaching films now available to schools and industries, is fully described in a new catalog just published, and offered free to users of training films by Castle Films, Inc., distributors, 30 Rockefeller Plaza, New York City.

The catalog contains for the first time a complete list of all U. S. Government 16mm sound films and 35mm filmstrips, totaling 1,158. They include 466 motion pictures and 432 filmstrips of the United States Office of Education, and training films and other types of educational films produced by the Navy, War Department, Department of Agriculture, and U. S. Public Health Service.

The library of films shows the completed production program of the Department of Visual Aids, United States Office of Education, and is the result of the cooperative efforts of many individuals. Twenty-three Visual and Technical specialists planned and supervised productions which were made by thirty-six motion picture companies.

## West Virginia Aids Photographer-Tourists

THE touring camera addict will find it easier to make pictures this season in West Virginia.

Amateur photographers vacationing in West Virginia will have available a complete photo information service that will enable them to cover the photogenic points of interest with efficiency and dispatch. Inaugurated by the State Industrial and Publicity Commission, State Capitol, Charleston, the service is aimed at supplying all sorts of picture information and tips.

W. C. Handlan, executive director of the commission, said that a part of the information service will involve listing good natural photo prospects, and events of all sorts which might appeal to the photographer as unusual subjects.

Additionally, he said, the commission will supply information on weather and seasons, listings of sources of photographic supplies and photo finishing plants in the state, and general travel information.

Improvement in the film and equipment field is expected to bring camera enthusiasts by the thousands onto the highways and byways this summer and fall, Handlan said, and West Virginia with a multitude of camera subjects wants to be in a position to help the tyro and experienced lensman get the best possible pictorial record of an outdoors vacation.

## Correction

The advertisement for Federal Manufacturing & Engineering Corp., 211 Steuben Street, Brooklyn 5, N. Y., appearing in the April issue of MINICAM PHOTOGRAPHY, listed a built-in focusing target as standard equipment with Federal Enlarger Model 219. However, the built-in focusing target is an optional piece of equipment with this model and is not included in the price of the Enlarger. The f:6.3 Fedar anastigmat lens, corrected for chromatic and spherical aberrations, is supplied with every Federal Model 219.

## Movie Releases . . . . .

**FOOD—SECRET OF THE PEACE**, a new film and its accompanying Discussion Trailer, **GETTING THE MOST OUT OF A FILM**, produced by the National Film Board of Canada, and recently released in 16mm by Brandon Films, Inc., 1600 Broadway, New York 19, through a nationwide network of film service points, approach the subject of food from the point of view of its economic and political significance in the world today.

Food is shown as an important factor in promoting the international goodwill which can pave the way for increased foreign trade without which prosperity at home cannot be assured. Food is shown as the key to stable economies, to the establishment of democracy in those lands so recently under dictatorial occupation, and to the preservation of the law and order without which there can be little trust between nations and small hope for lasting peace.

The farmlands and transportation systems of Western Europe are seen ruined and disrupted both by enemy action and Allied bombing. The combined political effects of scarcity and inflation are pictured in the cities where hunger is most acute. Sick and starving civilians are not shown in "Food—Secret of the Peace" but there are equally disturbing scenes of the unrest and violence to which men are driven by famine—flourishing black markets, which lead to financial instability, street fighting, and

food riots.

Relief food shipments made by U.N.R.R.A. help relieve the immediate need, but the long term dangers from the threat of famine remain yet to be overcome.

"Food—Secret of the Peace" is being released as a public service film to evoke a realization of our new international responsibilities and to promote discussion by the people of the issues involved. As an aid to that end, the Discussion Trailer is offered. It records the questions and discussion of a typical audience which has just seen the film, and leads into further discussion by all audiences seeing "Food—Secret of the Peace."

**QUICKER THAN YOU THINK**, 16mm sound, 2 reels, Free. How the busy housewife may reduce the time spent in the kitchen in the preparation of well balanced meals with appetite and eye appeal is answered.

The film presents Marie Gifford, a famous authority on cookery, who gives helpful suggestions on how to prepare quick meals for various occasions and for any number of people. Offered also are helpful hints for the young bride cooking for two, for the mother busy with small children, for the woman engaged in a business occupation—and there is the appetizing interesting idea for entertaining with a buffet supper.

Filmed at Armour and Company's experimental kitchen, the picture graphically portrays the results of intensive study on how clever planning can cut down cooking time and

### How would you solve a problem like this?

#### PROBLEM

(1) To bring out contrast between sky and clouds, (2) to sharpen hazy horizon line, (3) to increase visibility of white boat hulls against glare-covered water.

#### SOLUTION

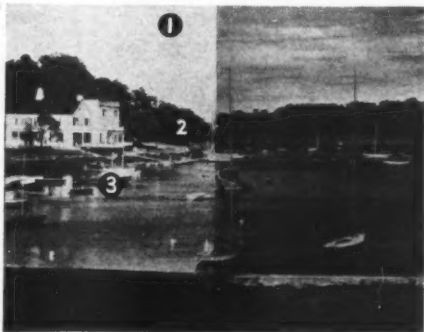
##### A Polaroid® YELLOW Light-Polarizing FILTER

(1) brings out clouds by darkening sky like an ordinary yellow filter and by absorbing sky light that is polarized; (2) improves the detail of distant objects by absorbing blue haze; (3) removes unwanted water-glare by absorbing polarized light reflected from surface.

#### FOR COLOR

##### A Polaroid NEUTRAL Light-Polarizing FILTER

produces dark sky effects without changing color values of the landscape. The only



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result in attractive, appetizing and balanced meals. Shown and explained are methods of choosing the type of food, determining the quantity, and the best ways to serve it, while new and intriguing recipes and menus are introduced.

Free recipe booklets containing detailed instructions for the preparation of all the "Quicker Than You Think" meals shown in the picture are provided in desired quantity in connection with showings of the film.

Teachers of Domestic Science and Home Economics classes, at all levels from junior high school through college, will find that the film not only teaches definite techniques in food preparation, but serves to stimulate the interest of students in their courses. P.T.A.'s and women's group, as well as mixed groups with an average attendance of women, will also find the film of much value and interest.

"Quicker Than You Think" is available for free showings from the Y.M.C.A. Motion Picture Bureau, New York, Chicago, San Francisco, and Dallas.

CHANNEL ISLANDS, 16mm, 2 reels, 17 minutes. A British Crown Film Unit Production. Once the popular resort for the people of Britain, the beautiful Channel Islands were forced to endure enemy occupation for five years. The Germans employed to the full their well-known practice of appropriating the personal property of the inhabitants. Smarting under the propaganda of the German controlled press and radio, the islanders made their own crystal sets, listened to Allied broadcasts and circulated their underground newspaper. Reduced to a hole-in-the-corner existence, they eked out a meager living while biding time.

As the news from the continent became better, the islanders' hope grew. With the day of liberation, they began the enormous task of reconstruction in order to regain their role as vacation hosts. Available from the British Information Services, 30 Rockefeller Plaza, New York 20, N. Y. or through any British Consular Office.

FATHER AND SON, 16mm, 2 reels, 14 minutes. In the village of Africa, the older generation is still haunted by ancient fears and superstitions. Education has broadened the view of the younger people and they no longer reverence the old, outmoded beliefs. This constant divergence of opinion sometimes causes conflict between the generations. This is the story of a young Petty Officer, who returns to his village on leave. At first, he distresses and alienates his father by his new ideas. Ultimately, by dint of much patience and perseverance, he is able to introduce modern ideas on agriculture, medical treatment and navigation. Available from the British Information Services or any British Consular Office.

WOMAN SPEAKS, is a series of films on the mark made in the world by women in various fields, in countries throughout the world. For a list of films available write Film Studios of Chicago, Field Building, 135 S. LaSalle Street, Chicago 3, Illinois.

**THE ART OF LIVING SERIES**, produced jointly by Associated Films, (YMCA) and Look Magazine, employs new visual techniques to dramatize, honestly and authoritatively, the basic personal, social, and family problems of modern living, particularly as they effect teen-age youth. The films are specifically designed for use in classrooms, churches, camp, civic meetings, and by forum groups to provoke thinking, stimulate discussion, and motivate action. They are released by the Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York 17.

**YOU AND YOUR FAMILY**, (1 reel-16mm sound.) Rentals: \$1.50. Purchase: \$27.50. 4 or more prints, \$25.00 each (Rental may be applied toward purchase price.) This picture has been made to help audiences, both youth and adult, discuss how young people and their parents should feel and act toward one another in everyday business of living together. Shown on the screen are typical family problems. When Mary's family refuses to let her go out on a date, what should she do? What happens when family members shirk their household chores? How can Bill and his father agree on what time Bill should get home at night? These scenes are shown dramatically, then summarized, and each spectator is invited to join in the discussion. Film features on-the-scene and domestic dialogue and music, with narration by Don Goddard. Discussion Guide supplied gratis. This film is one of "The Art of Living Series."

**YOU AND YOUR FRIENDS**. (1 reel — 16mm sound.) Rental: \$1.50. Purchase: \$27.50. 4 or more prints, \$25.00. (Rental may be applied toward purchase price.) In this participation-film, a ten-age party is shown. The audience is asked to listen to the dialogue and watch the action on the screen carefully in order to evaluate different types of behavior. In the scenes that follow, friendly cooperation is contrasted with self-centered bad manners. Ethel breaks her promise to keep a secret. Betty tells a lie to get out of a date. Frank criticizes Ed behind his back. The commentary and subtitles encourage the spectator to select and remember those qualities people need if they wish to be, and to have friends — loyalty, dependability, courtesy. A summary stimulates the audience to a discussion of the problems involved in friendship. On-the-scene dialogue and music, with narration by Don Goddard. Discussion Guide supplied gratis, as with other films in "The Art of Living Series."

The second 16mm color newsreel produced by Planet Pictures features fur-fashions. "Planet News," their current release shows titian-haired Louise Arthur, star of "The People's Choice" latest Planet 16mm Kodachrome comedy, modeling a genuine Chinchilla cape valued at \$35,000.00. This climaxes an interesting sidelight on the little-known Chinchilla industry. Planet Pictures, Hollywood, California.

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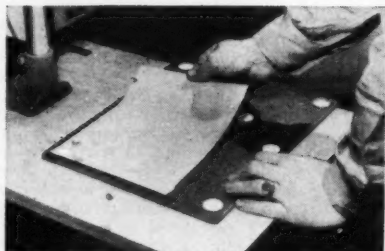
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The three following 16mm film releases are available from the Bell & Howell Filmsound Library, and are available for approved non-theatrical audiences. For further information, write to Bell & Howell Filmsound Library, 1801 Larchmont Avenue, Chicago 13, Illinois.

**BOWERY TO BROADWAY** (Universal) No. 2539, sound, 9 reels. Rental \$17.50. Two rival Irish showmen battle all the way from the Bowery to Fourteenth Street and finally to Times Square. "Show business" amusingly shown. (Jack Oakie, Susanna Foster, Turhan Bey, Ann Blyth, Maria Montez, Donald O'Connor, Louise Alibritton).

**RECKLESS AGE** (Universal) No. 2641, sound, 6 reels, Rental \$17.50. A poor little rich girl runs away to become a salesgirl in one of her own chain stores—for a lot more fun plus business, romantic and other complications. (Gloria Jean, Henry Stephenson, Judy Clark, Franklin Pangborn).

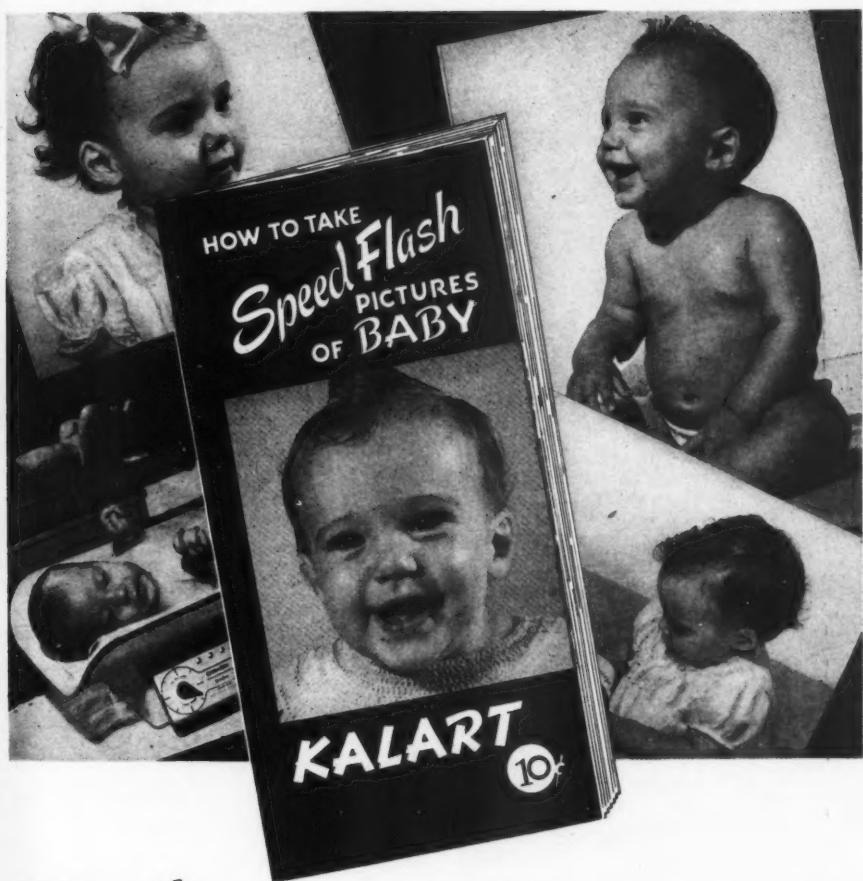
**ENTER ARSENE LUPIN** (Universal) No. 2640, sound, 7 reels, Rental \$17.50. Famous fiction character portrayed in a new thriller that involves a fabulous emerald, a pretty girl, romance, rescues and a police inspector almost, but not quite, smart enough to catch the Robin Hood crook. (Charles Korvin, Ella Raines, J. Carroll Naish). Available from May 24, 1946 for approved non-theatrical audiences.

**ALASKA HIGHWAY**, 8mm and 16mm. World In Color Productions, Dept. MP., 108 West Church Street, Elmira, N. Y., offers the first home movie of the "Alcan" road to Alaska. Herbert C. Lanks drove a jeep over 2,000 miles to film this unusual picture in 16mm Kodachrome. Scenes of grandeur unequalled anywhere in the world, are found along this new road to Nome. Today, you can make the trip right in your own home. Tomorrow, we may all take a vacation tour over this same route. Prices: 8mm, 50 feet, Kodachrome, \$6.50, black and white, \$1.75; 16mm, 100 feet, Kodachrome, \$13.00, black and white, \$3.50.

**HONORABLE DISCHARGE**, the story of the G. I. Bill of Rights is being released in 16mm sound, by Pictorial Films Inc., RKO Building, Radio City 20, New York. Prints may be leased for a period of five years by dealers, film libraries, schools and institutions, for \$60 or may be rented on a daily basis for \$3.00 plus transportation. Running time is 17½ minutes. The film is available from local headquarters of the American Legion, Veterans of Foreign Wars, Red Cross, USO, YMCA, Council of Social Agencies or Community Chest and Veterans Administration representatives.

National Cinema Service, New York City's largest film rental library, announces that most requests from veterans for films depicting various campaigns of World War II can be filled.

In a catalogue published by National Cinema Service, veterans will very likely find the subject matter they desire. The catalogue may be had by writing or dropping in at National Cinema Services, 71 Dey Street, New York.



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## CAMERA CLUB

NEWS AND IDEAS

Last month, you'll remember, we started the ball rolling with a few pointers on how publicity-minded camera clubs should go about having their highlight activities brought to the attention of other clubs through this column. This to thank the clubs that took the pointers to heart and have begun sending us timely news flashes by postal card or letter, or, second best, are marking the items they wish us to consider in their regular monthly bulletins. From now on, incidentally, we plan to notify clubs ahead of time when mention of their activities will appear in this column . . .

Good news from the PHOTOGRAPHIC GROUP OF PHILADELPHIA comes with the announcement that their bulletin *Record Shots* will be resumed. With a new set of officers installed, the club is launching a program for bettering their equipment and facilities. Once the scrub brush, paint brush, and redecorating brigades are finished, the traveling salon committees will be set to exchange shows with other clubs. In the meantime the traveling salon chairman, Ted Ward, isn't passing up any bets. If your club has an exchange show available, drop him a line at 13 South Twenty-First Street, Philadelphia, Pa.

*Camera Club News*, published by the SAN FRANCISCO BAY AREA COUNCIL OF CAMERA CLUBS, is a new bulletin with a lot of sparkle to it. A slick-paper job with exceptional printing, it's as well organized and news-packed a club bulletin as we've ever seen. Clubs interested in starting their own bulletins might do well to solicit a few tips from the Managing Editor of *Camera Club News*, Dr. Guilford H. Soules, 450 Sutter Street, San Francisco, California.

Comes the home stretch in the PSA CONTINENTAL PRINT COMPETITION! In Group A, the CALIFORNIA CAMERA CLUB is leading with 79 points; MINIATURE CAMERA CLUB (N.Y.) is next with 70 points; INWOOD CAMERA CLUB is tied at third with CHICAGO PHOTO SOCIETY, each with 61 points. In Group B, NIAGARA FALLS CAMERA CLUB has 62 points, OAKLAND CAMERA CLUB 58, ORLEANS CAMERA CLUB 57, and the CAMERA CLUB OF PROVIDENCE ENGINEERING SOCIETY 51. There is one more competition in June which will tell the year's story . . .

Every once in a while someone expresses the opinion that now is a poor time to start a camera club. We haven't seen any evidence to support this conjecture. On the contrary, most of the new clubs started in the past few months seem to be flourishing like summer weeds. Take the ENDICOTT CAMERA CLUB of Endicott, N. Y., for instance. A year ago last February



this club was organized with a charter membership of 12. Speakers were obtained to lecture on filters, color control, toning, and the like. Instruction nights were set aside for beginners and the whole gang got their shoulders to the wheel and pushed. Now they have a club show on the road and are preparing an Annual Salon show for the road. Their membership is now 90. It can be done!

"Gadget Nites," a regular feature with the KALAMAZOO CAMERA CLUB, is a sure-fire program for getting a big turnout. Every member brings an unusual piece of equipment—something he has bought, made, or improved upon. No gimmick is too large or too small, too simple or too complicated. The whole idea is to exchange new slants on techniques and procedures.

Spicing of gadget nights, the FOTOCLAN of SAINT LOUIS combines their's with a Kink Contest night, and gives a prize for the best gadget or kink originated by a member.

We all know how discouraging it is to have a print that looked crisp and bright in the hypo bath turn out as inviting as a mud fence after a rain when dried. Oftentimes, however, something can be done to save such prints if you know how. "Knowing how" is more than just reading about it, though. We think the AUSTIN TOWN CAMERA CLUB is on the right track when they devote a meeting to

actual work on faulty dry prints with individual instruction. Here is what they have to say about it in their bulletin, *The Focusing Cloth*.

"We want each member to bring in two prints to practice on, and each instructor will help you work on your prints after the general demonstration. You will find that the only way to learn is by doing; the instructor will point out just what you have overlooked and open the way to successful print manipulation. Bring a spotting brush and etching knife, if you have one. This is a long program—let's prove we can start on time."

And here is their sample program:

1. Ferricyanide bleaching of large or small areas to lighten tones where desired, demonstrated by Rennie Weber.
2. Spotting out pinholes with Webster colors, by Dwight Miller.
3. Blending of Webster colors to match color of toned prints, by Bill Sminkey.
4. Darkening of areas by applying oil pigment such as "Payne's gray" for blue toned prints, by Bill Sminkey.
5. Etching knife technique to scrape silver from the surface of prints or negatives to remove blemishes, by Bill Sminkey.

The tidy little sum of \$390,000 is banded around like peanuts in the AKRON CAMERA CLUB'S bulletin, *The Exposure*. As a matter of fact, they don't even feel that this price is out of line for a camera, providing that a carrying case, filters, and a sun shade are thrown in



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to clinch the sale. The pay-off, of course, is that it's Chinese money they are talking about. In China, one American dollar is worth \$3900 Chinese. All of which makes \$390,000 Chinese equivalent to \$100 American. We wonder, though, does the clerk take your word for how much money you dump from a wheelbarrow onto his counter—or must you count it out?

Rumor has it that a new club is getting started at San Leandro California. Which reminds us that the BAY AREA CLUBS are really boosting HIGHLIGHTS AND SHADOWS, a KQW Sunday night camera show. They have reason to boost it—have you heard the show?

*Foto Notes*, bulletin of the PHOTO LEAGUE (NY), quotes these pertinent notes from a recent address by Edward Weston:

"An important thing for photographers to study is light. They fuss around with chemicals and lenses but don't understand lighting."

"One should never imitate oneself. I think it's as bad to imitate one's self as others."

"Composition is simply the strongest way of showing your subject matter. Its much more fun than following rules."

"What to photograph? It all depends on what you have to say in life. If you're true to your own life and true to photography—you can't be far wrong."

Once again the CHICAGO INTERNA-

TIONAL SALON OF PHOTOGRAPHY has been recorded on slidefilm. The 1946 show, consisting of 291 accepted prints, 8 judges prints, and 16 titles, is available for continuous projection or can be cut up and the frames mounted in slides to permit re-arrangement and selection.

Problems encountered in producing the 1945 slidefilm have been overcome, with the result that the new film is superior in quality. The 315 double frames have been divided into five parts for added convenience in handling and for better presentation of an evening's showing.

The fine reception of the 1945 film has convinced the Salon Committee that this method of making an important exhibition live forever is sound, and that the value of a permanent record for future study, reference, comparison, and enjoyment far exceeds the actual cost of the film—no more than you would have to pay for just one of the 299 original prints.

Don't miss this opportunity to acquire a wonderful collection of fine photographs by today's top-ranking exhibitors, including reproductions of prints by such well-known pictorialists as A. Aubrey Bodine, Eleanor Parke Custis, Frank R. Fraprie, Mildred Hatry, Michael Roll, Harry Shigeta, Wood Whitesell.

The number of copies of the 1946 Chicago Salon Slidefilm must necessarily be limited due to film shortages. Place your order with the Editor at once to insure getting one of the five-part sets. Reservations will be accepted in the order received.—from *The Spotting Brush*.



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## STRICTLY DIXIE

(Continued from page 25)

I gave my subject plenty of space on the negative in order to get as much depth of field as possible, as well as to allow plenty of leeway for arranging the final composition on the enlarging easel.

I made this print on Opal G, using a texture screen for approximately 50% of the total exposure. The lilies were entirely too white and I toned them down to balance the rest of the picture by giving them several seconds additional exposure.

**M**AKING "Our Hearts Were Young And Gay" was far simpler because all the elements for a good picture were at hand. Two lovely girls and a splendid Great Dane against a background of moss covered trees is a "natural" for almost any camera. Add a touch of backlighting, set them in motion and the picture will almost make itself. However, I always make use of the following rule:

Find the one exact spot in which you desire to make the picture, mark it in some manner and focus your camera upon it. Start your subjects walking toward you far enough back from the spot so that they will be in their natural stride before they reach the mark, and snap the shutter at the exact moment that they cross it. Some joking remark from you while they are still several steps from the mark may be all that is necessary to produce pleasant, unstrained, expressions.

In making this picture I marked my exact spot of exposure with an X in the dirt of the road, and focused my camera with the girls standing on the spot. Sending them back approximately one hundred feet I crouched down to get a low angle, and keeping my eye on the X I signaled them to start toward me. On our first try the dog, thinking it was a new game to play, dragged the girls forward with such speed that it was useless to attempt an exposure. On the second try I started the trio toward me by calling, "Come on, you Power's models", and it is at this time they were laughing when I

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made the exposure that resulted in "Our Hearts Were Young And Gay".

Because of the shade from the trees and the backlighting, I gave this picture three times the normal exposure and, developing by inspection, gave it just 60% of the normal developing time. Printing it on Opal G, I held back the dog and overhanging tree for about 20% of the full exposure time.

**I**N MAKING "High Priest" I had little more to do than turn on the lights (three #1 Photofloods) and click the shutter. My subject was a kindly faced old "bindle stiff" that I met passing through town one morning. I believe he prided himself on being a character for he readily consented to pose for me.

When he removed his hat I was amused at the two combs in his hair, for this touch that I hadn't bargained for, but he positively startled me when, seated before the camera, he dragged out a heavy and ornate brass chain that had been concealed beneath the layers of clothing he was wearing. My curiosity was fully aroused when closer examination disclosed a Miraculous Medal suspended from it. Sensing my interest, he explained that he had acquired both chain and medal at Greymoor, where he had stayed from time to time, and it took but a few leading questions to launch him on a highly interesting monologue concerning that famous institution. Letting him talk I made four exposures in rapid succession, interrupting just once to have him don his battered old hat for the last exposure.

"High Priest" is an unretouched negative printed on Opal G. I used an etching screen for one third of the exposure, and darkened his lower beard and clothing a trifle in order to better emphasize his features.

I have made out these "case histories" at the request of MINICAM in an effort to explain how I managed mood and expression. There can be no universal formula for achieving this end. I play down the mechanical aspects of photography as

much as possible in order to get the subject's mind off the camera and away from the fact that he is having a picture made, but this would prove a dangerous procedure if I were concerned with getting a technically perfect negative every time, because frequently I become so absorbed in my subject that I quite forget the mechanical aspects of photography and emerge from some of these sessions with an unprintable mess of films to pay for my time and trouble. The ones that I am lucky enough to succeed with richly repay me, however, for all blasted hopes that have accompanied the failures, and when all is said and done I do have fun whether success or failure crowns my efforts.

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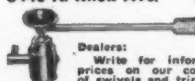
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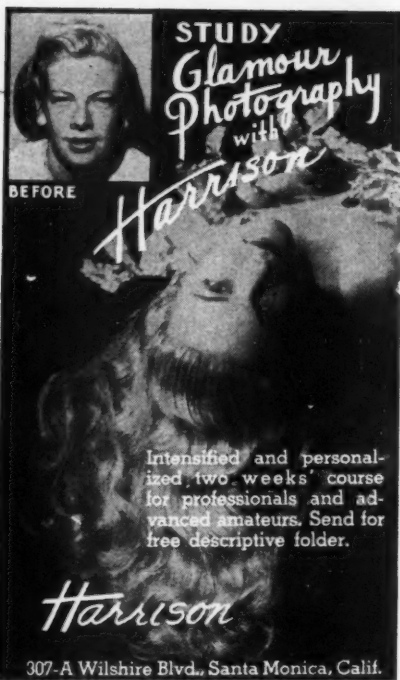
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## OBJECTION SUSTAINED

(Continued from page 82)

while it is kept as cold as a strumpet's heart, as the old saying goes. If he likes, Mr. Wyble can try forcibly to remove the coating. He assumes that heating is the only means of obtaining a hard coat; I can assure him that it is not. Heating is one way, but there are better techniques, completely without danger to the glass.

Mr. Wyble then mentions the pencil eraser test for hardness. This was once used by the Signal Corps, but I am informed that it was abandoned as meaningless. Every lens coated at Acra has to pass a test far more exacting than this.

"If the lens must be moistened, do so with a minute amount of distilled water . . ." Please, Mr. Wyble! Distilled water is the one thing that should never, never be used on a fluoride coating. This point was first brought to our attention at Paramount by Dr. Rayton of Bausch & Lomb, who pointed out that fluoride coatings are slightly soluble in distilled water, but that tap water of normal hardness was perfectly safe. The reason is simple. Tap water has enough dissolved calcium and magnesium compounds to discourage the further solution of similar compounds, just as a hypo bath which has been used until it is saturated with silver bromide will no longer clear a sheet of film. Distilled water has its ability to dissolve a small amount of these compounds unimpaired. So if you must use water, use tap water, and add a drop of aerosol for its detergent effect. Better yet, use one of the organic cleaners made for coated lenses, such as those marketed by Bell & Howell or Acra. In any case, use clean surgical cotton from a fresh package and squeeze it almost dry, to keep liquid out of the mount.

My experience at Paramount showed that a coated lens has a better life expectancy than an uncoated one. Knowing that it will cost him money if the coating is damaged, the photographer cleans the lens with care—as any lens should be treated, coated or uncoated. Optical glass isn't boiler plate, though many a photographer treats it as though it were. Coated or uncoated, treat your lens with care, and its life will probably exceed your own.

## CARL MANSFIELD

(Continued from page 63)

improve the set-up and begin making pictures. Occasionally I find that after using the same model in a number of pictures, he suddenly decides that he is indispensable and can afford to be independent. In cases of this sort, I never coax or pamper a model into posing. I simply find someone else for the picture. A coaxed or pampered model is usually reluctant to do what you want him to do. An exception to this rule are models under six or seven years of age. Very young models must oftentimes be convinced into assuming the proper poses.

But this is enough to give you the general idea. Now, if you don't mind, I'd like to get back to my darkroom and slop a few new prints through the hypo. . . ."

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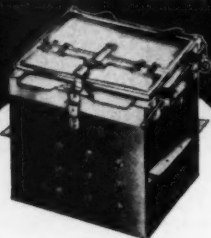
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## PERSONALIZED PIN-UPS

(Continued from page 81)

mores poses and have prints made galore from the old negatives.

Now that the demand for pin-ups to be sent overseas is slackening off, the Wrights are angling for local outlets—and making good at it. Can you guess what Mama does now that her little daughter is about two or three years old? Yep, Mama and daughter have duplicate pin-ups in series. Then there are people with sweet adolescent girls who want pin-ups to cherish in the years to come.

Actually the technique Gene uses in shooting inexpensive pin-ups is applicable to any photographer's equipment and abilities. While Gene projects the wallet sized prints to get standardization in the control medium of his enlarger, they can be framed to size on practically any camera and printed contact when this is preferable. For the most part the Wrights use Triple S Pan film developed in DK-50 12 minutes with constant agitation. Their light sources are generally two photofloods in reflectors, with an occasional spot or a boom light to "hot" up a dark area or put a patch of silver sheen on a hair line.

Gene believes that any one with a little ingenuity and a bit of effort can easily make pin-ups of his own wife or girl friend. Almost any fresh young American girl or housewife is a good model capable of holding her own in the glamour gal brackets when given a chance. Moreover, the success of one series leads into just what you'd expect—the series already mentioned of baby and mama—and nowadays sometimes Daddy, too.

If the Wrights happen to be shooting a kitchen scene and baby suddenly decides to toss oatmeal all over the studio—who cares? Baby has fun and so do the grown ups. In fact, it's another toss up who has the most fun—the models or Gene and Lucille Wright who have found "personalized" pin-up series the most popular photographic offering on their studio schedule.

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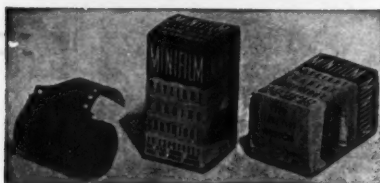


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**BUYING AN ENLARGER**

(Continued from page 27)

All the fancy gadgets in the world won't make an enlarger worth its darkroom space if it has a poor lens. Here is where many an amateur makes a mistake by hitching a camera with a Dagor, Ektar or Tessar lens to a cheap enlarger, or by purchasing a good enlarger and mating it to a piece of bottle glass. A scientifically constructed optical system is as important in the enlarger as in the camera, and the enlarger lens should be of equal quality with the one in the camera. Many professional photographers use the same lens in both the camera and the enlarger. If the ventilating system in the enlarger is sufficient to keep the lens cool, no harm will come to it. I have used the same lens in camera and enlarger for years without perceptible damage to either the glass or the mounting materials.

Some cameras, of course, are not equipped with removable lenses. In this case it is best to buy an enlarging lens of a quality equal to that of the camera lens.

Dust is one of the worst enemies of enlargers. Never be content with merely a clean projection lens—particularly if you have a condenser enlarger. The condensers should be cleaned and dusted regularly if white spots on the prints due to magnification of dust particles are to be avoided. This is especially true if the enlarger lens is stopped down to a small aperture because closing the aperture sometimes puts the condensers into focus—and the dust along with them. Dustless negative carriers are a great help in avoiding the dust evil; if your enlarger is not equipped with one, be sure to dust the carrier every time it is used. This will save you a great deal of print spotting later on.

(Continued on page 144)

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# **EIGHT POINTS TO CONSIDER IN BUYING A NEW ENLARGER**

1. The post on which the lamp housing slides. Is it rigid enough to be vibration-less? Will the enlarger move up and down on it without binding?

2. The lamp housing. Is it ventilated so that the negatives will not curl from heat? Will the lens stay cool? Will it leak enough stray light to fog prints? Can the lamp housing be swung in a horizontal position so that enlargements of an extreme size can be made on the wall? If not, can it be swung to the side for making prints on the floor?

3. The focusing adjustment. If the enlarger is equipped for vernier focusing, is there an adjustment to take up slack caused by wear? Some types, operating with teeth rather than by friction, make no allowance for this and focusing eventually becomes extremely hazardous.

4. The negative carrier. Is the negative carrier simple in design with few springs or hinges to get out of order? Will the negative carrier be easy to keep free of dust? Above all, is it the right size for the negatives you will be using?

5. The baseboard. Is it large enough to permit the lamp housing to be placed at the extreme height without becoming top heavy? Is it of sturdy plywood construction, capable of resisting darkroom moisture without warping?

6. The lens mount. Can lenses be changed with reasonable ease? Can the lens diaphragm stops be adjusted without using a flashlight?

7. Condensers, diffusion plates, reflectors, and projection bulbs. Can these be removed easily for cleaning and dusting? Will there be much danger of replacing them incorrectly?

8. Adjustment knobs and levers. Are the knobs and levers large enough to provide sufficient leverage without extreme effort? Will they be easy to locate in the dark? Will they be dependable—or is there danger of their "giving" under strain? Do any of them project in such a way that they are apt to be broken off?



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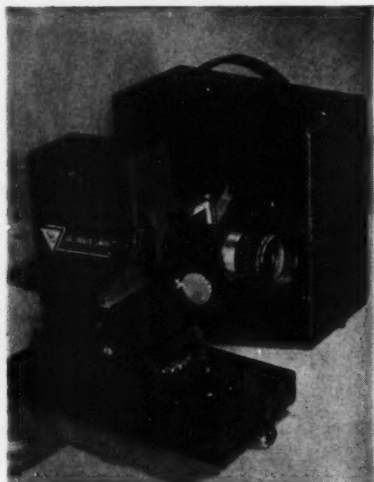
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## GHOST-TOWNS

(Continued from page 34)

nothing to the field of documentary photography.

Contrary to what might be expected, even ghost-towns are far from static. Erosion wears them down, near-by residents haul away usable lumber and stone, and their very aura of mood seems to change with the shifting of light and shadows. To the photographer, the important variations of mood due to light changes sometimes requires discriminating judgement in the use of filters.

As you probably know, there are certain photographers, salon judges, and critics who apparently feel that over-correction of skies is something akin to photographic treason. Not long ago one of our leading contemporary photographers, when asked to judge prints, became quite vociferous in his disdain for over-corrected skies. Before he was finished, it was obvious that he was ready to throw out any print that so much as hinted of its red-filter parentage.

Personally, I think an attitude such as this is provincial. Regardless of whether a photograph is documentary or pictorial by nature, the personal integrity of the photographer, not the filter he uses, is the ultimate measuring stick for its honesty. It would be extremely foolish for a painter to insist that cerulean blue is the only permissible shade of sky color. A single color merger wherein a cerulean blue object blended into a cerulean blue sky would leave him dangling in thin air. Since photography in monochrome has its color values represented in terms of graduations from black to white, there are times when the blending or near blending of sky and object tones (a white wall against a white sky, for instance) can be avoided only by partially changing the tones of one or both through the use of filters.

In ghost-town photography, there is no point in using a filter when the ground shows a higher meter reading (due to

white sand, snow, etc.) than the sky. If there is some blue in the sky, a yellow filter will provide normal rendition of a scene with an exposure factor of about one and a half. A deep red filter comes in handy only when a special effect is desired and an over-corrected sky will be in keeping with the subject. When used correctly and with justification, the red filter can convey mood and expression otherwise unobtainable. In my estimation, some of the finest pictures ever produced by Ansel Adams and Edward Weston owe their popularity to the masterful nuances of mood accentuated by darkened skies.

Just as simplicity in equipment is one of the keys to obtaining uniform photographic results, the use of proper paper and developers is another. I get a chuckle out of technical data accompanying photographic illustrations wherein the credit line reads: "Developed in the photographer's own special formula." To me, something about this phrase conjurs up the image of a hooded sorcerer crouching over a bubbling cauldron at midnight, adding three pinches of powdered bat's blood to each gram of chemicals. Not that I don't enjoy making my own developers for papers and films—I do. But with a whole notebook filled with "special formulas" that I'd willingly trade for a sheet of outdated contact paper, I am sold on the dependability and convenience of the developers put out by the various manufacturers.

Any discussion of "what to look for" in shooting ghost-towns, mining camps, and the like, must at best be a generalization. The subject itself must be the deciding factor in how it should best be photographed. The photographer's job is to bring back either a single picture, or a series of pictures, which will give a person who has never seen the subject a complete and accurate story. In other words, a worthwhile documentary picture provides an honest interpretation of what the subject is, what it is made of, where it is in respect to its surroundings, how it ties in with human relationships and, above all, what significance it has.

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# SALONS AND EXHIBITS

★ FOLLOWS P. S. A. RECOMMENDED PRACTICES

Closing Date	Name of Salon	For Entry Blank, Write to	Number of Prints and Entry Fee		Dates Open to Public
Exhibit to see	★Fifth Montreal International Salon of Photography.				Museum of Fine Arts, Montreal, Que., Canada, May 4-26
Exhibit to see	★Seventh Syracuse International Salon of Photography.				Syracuse Museum of Fine Arts, Syracuse, N. Y., May 7-June 2
Exhibit to see	★Fifth Cincinnati Salon of Photography.				Art Museum, Cincinnati, Ohio, May 24-June 8
Exhibit to see	11th Annual Anthracite Photographic International Salon.				Everhart Museum, Scranton, Pa., May 25-June 23
Exhibit to see	San Francisco International Salon of Photography.				June 9-July 4
June 2	★Ninth Memphis Pictorialist Salon.	Mrs. Louise Clarke, c/o Brooks Art Gallery, Memphis, Tenn.	4	\$1.00	Brooks Art Gallery, Overton Park, Memphis, Tenn., July 1-31
June 12	★8th Annual Finger Lakes Salon of Photography.	The Cayuga Museum of History and Art, Auburn, N. Y.	4	\$1.00	Cayuga Museum of History and Art, Auburn, N. Y., June 15-July 13
July 5	★15th Detroit International Salon.	W. J. Pietschmann, Secretary, Apt. 202, 7337 Third St., Detroit 2, Mich.	4	\$1.00	Aug. 4-25
September 3	Mississippi Valley International Salon of Photography.	Paul K. Pratte, Salon Chairman, 5741 Winona Ave., St. Louis 9, Mo.	4 prints 4 color transparencies	\$1.00 each group	St. Louis City Art Museum, St. Louis, Mo., Sept. 15-30 for prints, Sept. 16, 18, 20, 23 for color transparencies
September 7	★Second Indianapolis International Salon.	Miss Grace A. Speer, Secretary, c/o The John Herron Art Museum, 16th and Pennsylvania Sts., Indianapolis 5, Ind.	4	\$1.00	John Herron Art Museum, Indianapolis, Ind., Sept. 22-Oct. 27
September 10	Omaha International Salon of Photography.	Harold Diers, Salon Chairman, 440 Electric Bldg., Omaha, Nebr.	4	\$1.00	Joselyn Memorial Art Gallery, Omaha, Nebr., Sept. 29-Oct. 20
September 28	★Third Chicago International Color Slide Salon.	Mrs. Muriel Gray, 211 S. Grove, Oak Park, Ill.	4	\$1.00	Chicago Historical Society, Chicago, Ill., Oct. 15, 16, 18, 19

When writing for Entry Blanks, mention MINICAM

## P. A. A. Convention

THE 64-year-old Photographers Association of America, now with a membership well over 4,500, is planning its 55th Annual Convention to take place at the Hotel Stevens, Chicago, from August 26 to 30, inclusive. This is their first convention since 1941 as when this country entered World War II they voluntarily discontinued conventions for the duration.

Some of the features of the convention will

be: an eight lecture portrait program, an eight lecture commercial program, seven one-hour clinics, a picture exhibit, a manufacturers' exhibit, and entertainment. Mr. William Gerdes is President and Mr. Charles Abel is Executive Manager of the P. A. A. Active membership in the association is limited to studio owners, partners and managers. Otherwise anyone who has a definite interest in professional photography may become an associate member.



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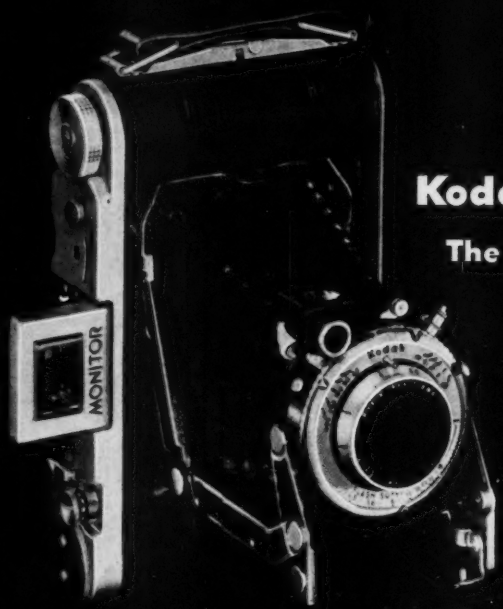
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